



FAMOUS
MONSTERS
#59
NOV.

FAMOUS MONSTERS OF FILMLAND

50¢

**ALL ABOUT
BARNABAS
COLLINS!**

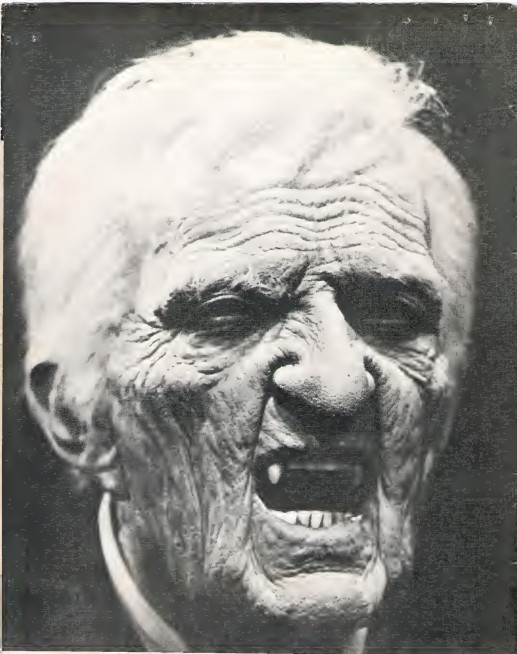
**MOVIE
PREVIEW:
FRANKENSTEIN
MUST BE
DESTROYED!**

**CHRISTOPHER
LEE IN
"DRACULA
HAS RISEN
FROM THE
GRAVE"**

**A NEW
MONSTER
COMIC-STRIP**



ALL ABOUT BARNABAS COLLINS!



Freakout with Frid (Jonathan), shown here as the world's only 172-year-old vampire. For the chill of a lifetime, see the article on old Bornobos this issue!

inside

THREE CREEPY PEOPLE!



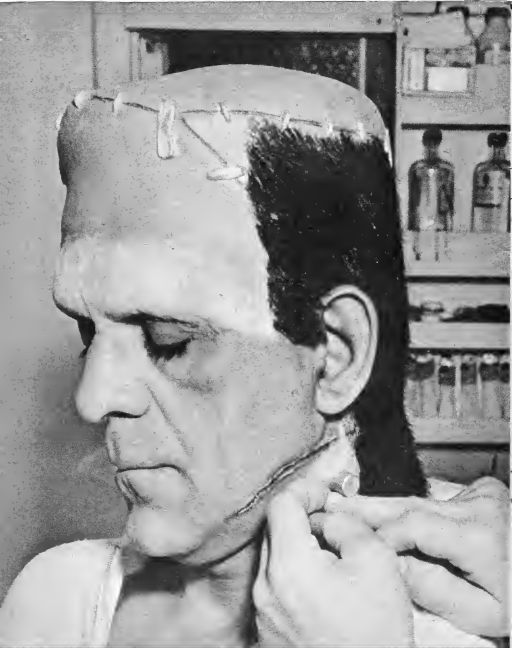
THE UNHOLY 3—(right to left) Vincent Price, Your Publisher & Your Editor—look toward the interior of this, the 59th FAMOUS MONSTERS. All three, you will agree after reading this issue, deserve Academy rewards for keeping their heads, for they knew in advance what dreads lurk within the following frightmarish pages . . . and yet managed to maintain their collective cool so that, well, you might think they were merely photographed in an informal pose during the 7th Annual Banquet in Horrorwood, Karloifornia, of the Count Dracula Society's Ann Radcliffe Awards!

For your own rewards, turn the pages . . . slowly. If you dare. No fair holding your hands over your eyes.

See you again next month.

FORREST JACKERMAN

P.S. We weren't able to feature the Conclusion of our FRANKENSTEIN feature this issue. Watch for it in FM #60



FAMOUS MONSTERS OF FILMLAND

JAMES WARREN

Founder & Publisher

FORREST J ACKERMAN

Editor-in-Chief

RICHARD CONWAY

Assistant Publisher

ERILL & WALDSTEIN

Art Direction

NANCY NIEMAN

Managing Editor

GREG BAZAZ

Graveyard Examiner

WALT DAUGHERTY

Special Photography

ANNE GANLEY

Mail Order Department

RUBEN MALAVE DONATO VELEZ

Traffic Department

CONTENTS

6 DRACULA HAS RISEN FROM THE GRAVE

Further Adventures of the Thirsty Count - - -

14 FRANKENSTEIN MUST BE DESTROYED!

And You Readers Must Be The First To Know The Details!
PREVIEW Report.

22 THE THIN MONSTOR, CAPTURED.

You'll be captured, too, by this Exclusive Interview with John Carradine.

27 LUGOSI'S HAUNTED HOUSE

Bela Leave It Or Not!

32 HOUSE OF WAX, FACE OF FIRE

Another Famous Monsters' horror uncover!

34 NO FAIR

A Comic Strip Treat: Four Frisky Fellows dig fooling around in a Graveyard.

40 WHO'S A-FRID OF THE BIG BAD VAMPIRE?

- - - YOU are, if you watch TV!!

48 WHAT MAKES LUNA-TICK?

The Legendary Batwoman, Carroll Borland, tells all about the MARK OF THE VAMPIRE... and Bela Lugosi... and much more!

OUR COVER:

Mr. Collins, played by Mr. Frid; painted by Mr. Gogos.



Page 9



Page 24



Page 27



Page 44



Page 51



Page 53

FAMOUS MONSTERS OF FILMLAND, No. 59, Nov. 1969 published bi-monthly by Warren Publishing Co., 22 East 42nd Street, New York, N.Y. 10017. Subscribers in the U.S.A.: 6 issues \$3.00, outside U.S.A.: 6 issues \$4.00. Second class mail privileges authorized at New York, N.Y. and at additional mailing offices. Contributions are invited provided return postage is enclosed; however no responsibility can be accepted for unsolicited material. Entire contents copyrighted © 1969, by Warren Publishing Co. Nothing may be reprinted in whole or in part without written permission from the publisher. Subscriber change of address: Give 6 weeks notice. Send an address imprint from recent issue or state exactly how label is addressed. Send old address as well as new.

Printed in U.S.A.



Dracula (Chris Lee) menaces Maria (Veronica Carlson) in this latest Hammer Film Production.

When we

last saw himDracula was dead with a stake driven through his heart

...but you just can't keep a good man down.



"DRACULA HAS RISEN FROM THE GRAVE"

In a small village church, a boy makes a chilling discovery in the belfry. The village Priest (EWAN HOOPER) hears his cry and hurries up. Inside is the body of a young girl, with two fang-marks deep in her neck.

Time passes. Along the mountain road comes the Monsignor (RUPERT DAVIES). In the church, the priest is saying Mass, by him stands the youth, also obviously aged, showing signs of idiocy. There is no one in the church. At the local inn, townsfolk explain to the monsignor they never go to church anymore because the shadow of



One of the humorous posters for the movie advertising campaign.



The shadow of evil, cast by the infamous Count Dracula (CHRISTOPHER LEE) lies over the small village of Keinenburg. There, the Vampire's latest victim, a young girl is found stuffed in the church bell.

evil hangs over everything—a shadow cast by Dracula's Castle, high on the hill. To prove the castle is empty, the monsignor orders the priest to accompany him there, next morning. Almost at the summit, next day, the priest, terrified, agrees to wait while the monsignor carries on. Outside the gates of Dracula's Castle, the monsignor begins the service of exorcism. Thunder and lightning crash across the skies. The priest runs in fright and topples down an incline to the edge of a stream. There, buried beneath the ice, is Count Dracula (CHRISTOPHER LEE). The priest stirs, blood from his cuts trickles down, into the lips of the vampire. The priest staggers to his feet, washes away the blood. As the waters become still, he sees the dreaded vampire reflected behind him. In a moment, the priest is hypnotized. Outside his castle, the vampire sees a nailed cross and demands to know who did it. His new slave answers that it was the monsignor.

Back in the village, the monsignor prepares to leave. The grateful townspeople present him with a carved cross for ridding them of the vampire. Only the landlord (GEORGE A. COOPER) fears otherwise. At home, in Keinenburg, the monsignor re-joins his brother's wife Anna (MARION MATHIE) and her daughter Maria (VERONICA CARLSON), who is to have a birthday party. Coming, too, is Paul (BARRY ANDREWS), Maria's boyfriend. In the local cafe, packed with students, the atmosphere is gay. Waitress Zena (BARBARA EWING) dispenses beer and sausages. Paul enters, is joined by Maria. At the Mullers home, Paul shocks the party guests, admitting he is an atheist. After a row, he leaves. Zena, wending her way home in the pitch-black night, finds herself face-to-face with Dracula, who attacks her. Next morning, Paul, hurrying to the bakery where he works, discovers Zena huddled in a corner, a strange expression on her face.



As fear runs rampant through the town, the Priest falls under the Count's spell and robs a grave to get him a coffin "bed."



Christopher Lee, as the legendary vampire, sets his sights on pretty Barbara Ewing.



The Priest succeeds in driving a wooden stake through Dracula.

Later, in the cafe, Zena is joined by the owner, Max (MICHAEL RIPPER).

That night, in Keinenburg, the priest slips from his room and makes his way into the cafe's cellar. In a far corner, Dracula is rising from his coffin. He demands that the priest bring Zena. When she arrives, the vampire asks her to get Maria there, on some pretext. Upstairs, Zena tells Paul that when Maria arrives, she will bring her to him in his study. Maria arrives, looking for Paul and Zena says he is waiting in the cellar. They descend together. Zena slips a sack over Maria's head and drags her to Dracula. Paul bursts in and Maria struggles



The sight of the crucifix repells the evil Dracula.



The evils of Dracula seem to attract the girls. But, beware . . .





Dracula lashes out at one of his enemies.

away and rushes to Paul. Dracula, furious, kills Zene, then tells the priest to get rid of the body. Paul and Maria go back to her home, and he leaves. Watching, from behind a tall chimney, is the priest.^c Next day, Paul asks the priest to take a note to Maria. The priest burns it and hurries to tell Dracula the girl is alone, in her bedroom. That evening, Anna goes to her daughter's room and finds Maria slumped across the bed, but does not notice the two fang marks in her throat. The monsignor, however, does. The next evening, Dracula rises again, dashes across the rooftops and slides into Maria's room, where she waits. Waiting, too, is the monsignor, hiding in the shadows. At the sight of the crucifix, Dracula runs off.

The monsignor, felled by the priest, instructs Paul on how to fight the vampire. Paul sees the priest in the streets and brings him along to Maria's home. At the sight of the priest, the monsignor cries out, and dies. That afternoon, the priest, fighting to escape from the vampire's powers, succeeds with the aid of the crucifix. He explains to Paul what has happened. Together, they set out after Dracula. Finding him, Paul drives a stake into Dracula's body, but because he is unable to say a Latin prayer, the vampire escapes. Paul hurries back to Maria and finds Dracula there. Paul is knocked down in a fight. The vampire, the priest and Maria climb into the hearse and gallop off to Dracula's castle. Paul revives and sets off in pursuit. At the castle, he confronts Dracula, who is dragging Maria behind him. They fight. Paul trips Dracula over the edge of the mountain wall. The vampire impales himself on a crucifix lying in the valley below. The priest arrives and says the prayer which convinces the struggling Dracula it is the end. With a terrifying cry, he disappears into the mist.

END

The End finally comes for Chris, with a crucifix through his heart.





Even Donovan's brain never had it so bad!

too terrible to live

FRANKENSTEIN MUST BE DESTROYED

Special Preview Report

by Vern Bennett

Once again the kindly Peter Cushing portrays (in Technicolor, for Warner Bros.-Seven Arts' release of the Hammer Film) the crazed doctor known as Baron Frankenstein. What a "baron" existence it has become for the doomed surgeon of monsters.

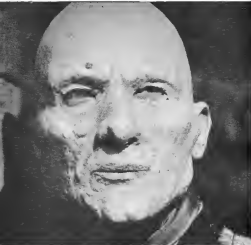
death in the dark

Click-clack-clatter!

A man's shoes, wet from recent rain, stumble along narrow cobbled streets still slick with water. At last the clumping feet slow, come to a stealthy stop in a shadowy doorway.

Clap-creak wching-snort.

A horse-drawn carriage approaches and a well-dressed middle-aged man alights near danger's



And this isn't even the Monster! Behind this Mask of Horror is — Peter Cushing! Read the Exciting Preview Report and learn why Baron Frankenstein is looking so unfine in this foto!



The great Peter Cushing tests his testubes. (Later on he got a retort from the flask in his hand.)

doorway.

The man from the cab, unsuspecting of mortal menace, walks to his gate, where we see by his nameplate that he is:

Dr. Otto Heidecke (Jim Collier).

The next moment blood splatters across the nameplate as—

Crunch!

—The figure in the shadows reaches into his coat withdraws a garden sickle and . . . deals sudden death.

the oblong box

The action shifts to an old country house where a burglar (Harold Goodwin) is helping himself to valuables. His thievery is interrupted by the footsteps of *something* coming towards the house.

Fleeing down to the cellar, the burglar discovers a laboratory and operating theater.

The "main feature" of the theater is DEATH! An oblong box contains an icy corpse.

And the cellar contains a terrified burglar!

Panic—the footsteps are coming closer!

Retreat back up the steps is blocked off by a —MONSTER! It looks like the left-overs of a man who shaved with a lawn-mower and used acid for aftershave!

Bald—ulcerous—a hideous living skull!

The thing drops a case—out rolls the severed head of Dr. Heidecke! Its eyes are wide open, frozen at the instant of a terrible death.

The laboratory is wrecked as man & monster fight. Terrified of losing his own head, the burglar knocks the creature down and flees.

The Monster strips off its face!

It is a rubber mask, and underneath the make-believe Gargoyle is:

Dr. Frankenstein! (PETER CUSHING).

The original Mad Doctor is back—in all his ghoulsome glory. Frankenstein the necromancer! He not only raises the dead, Frankenstein rebukis them!

water way to go

The dreaded doctor opens a trapdoor and—*splash!* The corpse & Dr. Heidecke's head are dumped into the fast-flowing drain and quickly flushed away.

The panic-stricken burglar gets another shock when he runs into a policeman. He is taken to headquarters and, the speechless, soon talks to Inspector Frisch (Thorley Walters). After the confession they go out to the old Herzog house. They find—*nothing!*

All that remains is the wrecked laboratory. Dr. Frankenstein has made his escape!

Returning to headquarters, the Inspector interviews a mortuary attendant. The man admits he has "lost" a body. Frisch has the haunted feeling that they're looking for a bizarre medical experimenter.

dr. who?

Frankenstein flees to the town of Altenberg, taking refuge in a boarding house run by Anna Spengler (Veronica Carlson). The doctor takes a room and signs for it under a false name. couldn't guess Frankenstein's next move:

Kidnap of a madman!



This experimental body is going down the drain—but literally!

Near the boarding house is an asylum where Anna's boyfriend, Karl Holst (Simon Ward), works. He & the Chief Physician, Prof. Richter (Freddie Jones), struggle to make sick minds well again.

The asylum's prize patient is Dr. Frederick Brandt (George Pravda). A brilliant man but he seems hopelessly mad. Holst & Richter are agreed on this—that Brandt will never regain sanity. They plan to tell Ella Brandt (Maxine Audley), his wife, of this tragic conclusion.

Meanwhile, the Mad Baron begins to carry out his plot to create life. The first step is to clear the other roomers from the boarding house. A mad doctor needs privacy! Frankenstein also needs assistants. For Anna & Karl, Baron Frankenstein has a grim surprise:

Blackmail!

The doctor discovers that Anna & Karl have been stealing drugs from the asylum and selling them. The price of Frankenstein's silence: *help with the experiment!*

This unholy alliance is further sealed when Karl accidentally kills a watchman during a theft of supplies for Frankenstein's new lab.

These thefts prompt Inspector Frisch to leave for Altenberg. But even the suspicious Frisch

discovery & death

Frankenstein knows of Dr. Brandt's success with brain transplants. The madness stilled his genius, Frankenstein thinks he can cure the wretched Brandt. The Baron & Karl plan to kidnap Brandt from the asylum . . .

The attempt is discovered. There is a fight and Dr. Brandt is badly injured. He is taken to the lab set up in the cellar of Anna's house. Frankenstein says that Brandt is *dying*. They'll have to transplant his brain into a *healthy body*. It will be a busy night . . .

In another part of Altenberg, Inspector Frisch questions Ella Brandt. He learns of Brandt's experiments and that he corresponded with a *Baron Frankenstein!*

Back at Anna's house, she hears noises coming from the cellar. Her investigation is cut short by a gruesome sight: Karl is in the garden shed—with a half-covered *corpse!*

Frankenstein arrives and instructs Anna to go to bed.

The corpse is taken down to the operating table.

It's the asylum's Chief Physician, *Dr. Richter!*



On a liquid die-it!

the experiment begins

The dead Richter & the dying Brandt are shaved bald for operating. There are sharpened instruments, batteries, electrodes—everything is ready!

The operation begins!

Not one to spare the scalpel and spoil the monster, Frankenstein quickly cuts open the gruesome & gory, yet *vital* to preserve the brain of Dr. Brandt. In short order, the brain is transplanted into Richter's corpse.

The operation is a success! Tho swathed in bandages, weak & unconscious, Brandt/Richter clings to life.

When Anna discovers that the police are making a house-to-house search, she alerts Franken-

stein. The laboratory is quickly & cleverly concealed. When the police leave, Frankenstein begins a second experiment. He hopes that this one will cure the insanity that possesses Dr. Brandt.

The weak monster pulls through this operation, too. Everything seems to be going Frankenstein's way when—**SPLASH!** A bursting water pipe forces Brandt's corpse up from its hiding place in the garden! To make things worse, Ella spots Frankenstein in a coffee house. She goes to Anna's house to investigate . . .

Ella forces her way inside—into the clutches of Frankenstein! He takes her to the monster, saying that he's cured Brandt of insanity. Tho completely hidden under bandages, the man convinces Ella that he is her husband. She leaves, with Frankenstein's warning to be silent.



This is the only part of the picture that is boring.

another escape

Frankenstein doesn't trust her, and moves his lab to another old house. The critically-ill monster survives the trip and quickly gains strength. Frankenstein looks forward to talking to his creation.

Unknown to him, Karl & Anna plot their escape. They want no more of this *gristly* business.

night of terror

While Karl secretly harnesses the horses, Anna is sent down to the cellar to fetch a syringe. Karl is discovered and Frankenstein tries to stop him.

Meanwhile, Anna receives a heart-freezing shock:

The Monster is loose!

Stripped of his bandages hideously disfigured by the jagged incision around his skull, the *thing* still means no harm. He walks toward Anna, seeking only help. Terrified, Anna tries to keep him away. Fear & revulsion claw at her young heart. The monster comes closer. Anna grabs a scalpel and—

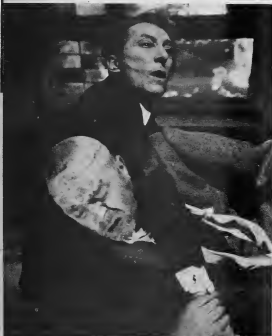
EEEEYYYYAAHHHHH!!!

She stabs him in the eye. The monster goes mad with unbearable pain. He stumbles out of the house. Anna survives and is re-united with Karl. Frankenstein is gone . . .

Clomp-clomp-clomp . . .



Peter Cushing introduces the Monster to his Old Flame.



Dr. Frankenstein meets Fahrenheit 451-plus.



The burglar gurgles over what he burgles. (Flash in the pan? Na, flesh in the can! Ecchhh!)

The monster staggers down streets until reaching a familiar house. Dr. Brandt's brain drives the shambling corpse of Richter up the steps. The monster confronts a terrified woman—Ella Brandt!

Dr. Brandt's agonized brain moves once-dead lips. They speak of revenge—the lust to kill the mad Baron Frankenstein! Ella is allowed to leave.

man against monster

Dr. Frankenstein enters the house, calling the name of the thing he restored to life. They meet, they fight! Man against monster—One fights for his life, the other for death!

The monster sets the house on fire. It is a Hades for the living: voracious red flames greedily devour the house, trapping both Frankenstein & his creation.

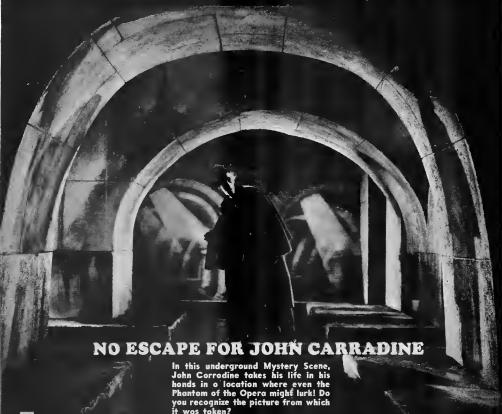
Karl arrives, tries to enter the house, is driven back from the roaring inferno. Frankenstein steals some of Brandt's important papers and escapes the flames. He reaches the safety of the outside but is confronted by Karl. It gives the monster one last chance for:

Revenge!

Aflame, the monster staggers outside. He captures the Baron in a vise-like grip. Frankenstein is helpless! The monster carries his struggling, screaming form back into the house—the house of fiery death!

END

THE THIN MONSTER CAPTURED!



NO ESCAPE FOR JOHN CARRADINE

In this underground Mystery Scene, John Carradine takes his life in his hands in a location where even the Phantom of the Opera might lurk! Do you recognize the picture from which it was taken?



VOODOO MAN (1944). A bearded Bela Lugosi frightens girl—and John Carradine's uncombed hair, wild eyes & gaunt features would be enough to haunt anyone's nightmares.

by Verne Langdon

As the blood-red sun of Southern Karloffornia was slipping silently into the bay, casting a slaughter-house scarlet over a little seaside town, a familiar figure approached the front door of John "Dracula" Carradine.

Was it Vincent Price calling upon John the Wan?

Was it a mummy in search of more tanna leaves?

No, it was this magazine's editor—the poor man's Vincent Price.

knock! knock! he's there!

After a timid knock, followed by a moment's pause, the door opened ominously and there stood the lanky screen star.

"You're early!" echoed the hollow voice.

It would have taken very little urging to remove Ye Ed from the dread presence of the vampire hut before he could fumble in his pocket for his wolfbane the Carpathian Carradine put on his most pleasing smile and said (like the spider to the fly):

"Come in!" Upon being shown into the house, your editor was observed to make a mental note

of the fact that there was *no coffin in the front room*, not even a *laboratory* set up in the kitchen. "The coffin must be in the bedroom," he muttered under his breath.

Gathering up his fast waning courage, Ye Ed cleared his throat and began, "As you know, Mr. Carradine, I'm here to interview you for an article for one of my magazines . . ."

"Yes," came the not-too-enthusiastic reply, "I've seen those 'things' from time to time; *movie* monsters & the like. People send them to me, ask me to sign them. I'm not really a horror actor, you know."

And Basil Rathbone "doesn't make monster movies" and Boris Karloff appears in *terror* pictures and . . . who *does* play in horror & monster films?

pain in the brain

Ye Ed squirmed slightly, then formally opened the interview.

"Any Mad Scientists in your family?" he questioned.

"No, I'm afraid not. About the closest a Carradine ever came to science was my mother. She was a first-rate brain surgeon."

Once again Ye Ed squirmed.

"How about Boris Karloff—are you a personal friend?"



20 years after **HOUSE OF DRACULA**, John Carradine is still playing the thirsty count. Here he's about to slake his unnatural thirst in **BILLY THE KID VS. DRACULA**.

Sinister & psycho—in other words a mad scientist—that was Onslow Stevens in the horror spectacle, **HOUSE OF DRACULA**. (Universal 1945.) Owner of the house? John Carradine!



"Yes, he & I worked together back in New York on the stage." Carradine cleared his throat dramatically. "When our show closed, Boris went on to do another show and I came out to California. A young chap named *Lugosi* and I were called to Universal Studios and each offered the same role; we turned it down because they wanted to use a lot of make-up and, besides that, it wasn't a speaking part.

"Then they called Boris. He came out and accepted the role as *Frankenstein's monster*. To this day I've never regretted having refused the role but I know he has regretted taking it. He is a talented actor and capable of far more than he has been given credit for."

"What has been the most rewarding role of your career till now?" came the next query.

Carradine immediately brightened. "Oh, *Shylock* . . . maybe *Hamlet* . . . or perhaps *Othello*; any one of those were favorites of mine."

"How about *Dracula*?" ventured Ye Ed.

crimson carradine

Carradine became incarnated (red in the face, to you!) "I'll never play that role again!" he vowed, looking very much like he was about to bite Dr. Acula in the jugular vein. "My public expects *drama* from me, sir; the Classics; and that's what I give 'em." This was before his roles in *Billy The Kid vs. Dracula*, *Wizard of Mars* and *Munster, Go Home*.

Producing several stacks of fotos he proudly pointed out, "Did all the make-up for these characters myself. That's the trouble with actors today, they're lost without a make-up man. It was different in Chaney's day, and I learned my trade well."

He indicated one make-up foto and was asked, "Is this a lace beard?"

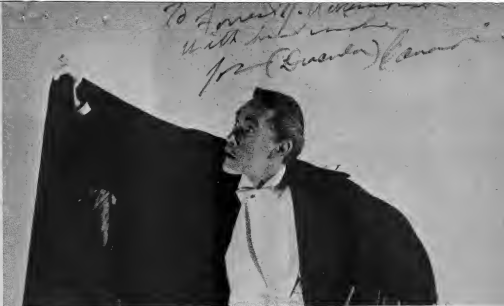
"Heavens no!" boomed Carradine. "I never use lace beards or mustaches on my face; they're too tight. I 'lay' a beard myself. Takes about an hour to do it right but once that beard is on it's there to stay."

carradine's masterpiece

Some of us have seen the rare fotos of *Karloff* & *Lugosi* as priests, we have told (in *FM* No. 32) of the legendary portrait of *Lon Chaney Sr.* as *Jesus*, but now a new masterpiece was unfolded before our eyes.

Henry Fonda, Raymond Massey and others have made good, even great, *Lincolns*, but Carradine produced a picture of himself in *his own make-up* as *Honest Abe* that topped them all! It could have passed as a photograph of the great president himself!

Carradine then proudly produced his personal make-up kit—much more elaborate than *Lon Chaney Sr.'s*. "There's everything here," he explained; "pencils, brushes, grease . . . everything.



Signed in blood (?) for this magazine's editor—and hence YOU, the readers—by John Carradine as the human vampire in Universal's **HOUSE OF DRACULA**.

Even a curling iron for beards and a ventilating needle which I use when I make my own wigs."

Fingering a strange rubbery substance he added, "This is a special material which I invented myself to hold up under the heat of stage & movie lights. It's much better than rubber."

the witching hour

About this time Ye Ed suddenly awoke to the fact that Midnight was almost upon him and, with only seconds remaining before the clock would strike 12 and it would become High Noon, he began to make hasty preparations for leaving. Carradine had said he would never play the Carpathian Count again but, after all, you can't be too careful!

Bidding a hurried goodby he was almost out the front door when Carradine's arresting voice snaked thru the air like a lasso and caught him with one foot outside. "You can't leave now!" he commanded.

"He's going to kill me!" was Your Editor's probable thought.

"I was just about to perform a little experiment," said the vampiric master of mummies.

"He's going to drain my blood or wrap me up for a 3000 year nap!" Ye Ed was certain.

"I'm about to have a life mask made," continued Carradine. "Just thought you'd like to watch."

"That man will be the death of me!" breathed MW's editor with a sigh of relief.

Then he watched as I "plastered" the star with moulage. As I cast the face of the cadaverous Mr. Carradine the thought crossed my mind: "What a contrast! This morning in the Don Post Studios, I was doing the same to man-mountain Tor Johnson, and with the amount of moulage it took me to make a mask of Tor, I could have covered the whole body of John! From fiendom's fattest monster to Horrorwood's thinnest in one day!"

exit smiling

When the mask had been made we bade our genial host goodby and walked out into the summer nite air. It was evident that your editor felt relieved and that he was convinced he had penetrated the veil of mystery that had surrounded John Carradine in the past.

"Why, he's no vampire!" he declared confidently.

But as the pair got into the car and drove away, they failed to note the bat-like form which for a moment hovered over the spot where the automobile had been parked, then fluttered on noiseless wings off into the darkness as a cavernous voice echoed hollowly, "His blood just wasn't my type!"

END



FAMOUS MONSTERS 1970 FEAR BOOK

MONSTERS
FANTASY MAGAZINE

FEAR BOOK 1970

10 LIPS & WOUNDS PLUS
FANTASTIC PHOTOS

LUGOSI DRACULA

THE MOST INCREDIBLE COLLECTION OF HORROR PHOTOS

WITH BORN IN ONE MAGAZINE



THE MOST INCREDIBLE COLLECTION OF HORROR PHOTOS

Get ready, get set... GO GET THE FABULOUS 1970 YEARBOOK OF FAMOUS MONSTERS! Bigger, better, grosser... ghastlier than ever. Just coming off the giant monster presses. 84 PAGES, and better-packed with page after page of KARLOFF, LUGOSI, CHANEY, LEE, AND ALL your old favorites from the Monster Screen! HERE, in a huge, scare-packed 84 pages, are hundreds of exclusive FAMOUS MONSTERS photos, stories, articles and background items. A RARE COLLECTOR'S YEARBOOK, sure to increase in value and interest year after year.

ORDER BY MAIL! A LIMITED NUMBER of reserved copies will be mailed to the first readers who fill out the coupon below. Act now! Let us know that you want one of the 1st copies of the 1970 FAMOUS MONSTERS YEARBOOK. It will be rushed to you. And you can thrill to this TRULY AMAZING, 84-PAGE MONSTER ANNUAL.

Get one of the Reserved COPIES Delivered by Your Mailman!

ONLY 60¢
USE THIS COUPON!

FAMOUS MONSTERS 1970 YEARBOOK,
WARREN PUBLISHING CO. P.O. Box 5987
Grand Central Station, New York, N.Y. 10017

Please send me an advance copy of FAMOUS MONSTERS 1970 YEARBOOK. I enclose 60¢ (the cost of the Yearbook) plus 15¢ to cover mailing & handling charges. (Total 75¢) Offer good in U.S.A. only.

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____

All Copies Mailed
in a Sturdy Envelope
for Protection.

NOW AT LAST!
A FULL SIZED,
150 WATT

8mm MOVIE PROJECTOR



PERFECT FOR
SHOWING YOUR
HOME MOVIE
FILMS & 8MM
MONSTER FILMS.

JUST LOOK
AT THESE
FEATURES:

Handles 200 ft. of film, Blower cooled, Easy threading mechanism, Rapid motor rewind, Vertical tilt device, Manual frame, 200 ft. take-up reel, On-off switch, 150-watt projection lamp, Rugged, precise, all metal construction, Easy to take apart for cleaning, A cinch to thread, project, focus, rewind. Where there's a movie camera, there's a movie camera, there's got to be a projector, and here's the perfect one — a full-size (9x5x10") unit with ruggedly built metal housing for amateurs as well as experts. Thunderbird projector compares with others costing many times more — is perfect for both black-and-white and full color films. Both U.L. and OSA approved for absolute safety. Complete with a sturdy corrugated carrying case. Only \$29.95 plus \$2.00 for safe shipping and handling.

NEW L.P. RECORD ALBUM AN EVENING WITH BORIS KARLOFF & HIS FRIENDS



ORIGINAL SOUND TRACK NARRATIVE FROM
UNIVERSAL'S GREATEST MONSTER MOVIES!
NARRATED BY BORIS KARLOFF HIMSELF!

SPOKEN WORDS FROM:
DRACULA,
FRANKENSTEIN, THE MUMMY,
BRIDE OF FRANKENSTEIN,
SON OF FRANKENSTEIN,
THE WOLF MAN,
HOUSE OF FRANKENSTEIN,
ALL ABOUT THE MONSTER.



An Evening With BORIS KARLOFF And His FRIENDS is a tribute to the man and women of cinematic science and fantasy terror tales who have made indelible impressions as master monsters and famous monsters. It is an exciting concept, triumphantly realized; and it is a nostalgic listening "must" one you will wish to re-experience frequently... whenever the moon is full, the lamp is low, the winter winds are howling, the midnight hour has struck, and you're in the mood to join in for An Evening With BORIS KARLOFF AND HIS FRIENDS.

Only \$4.25 plus 3¢ for postage & handling.

DO YOU

**BELIEVE
THIS
STORY**



**READ ON,
IF YOU
DARE!!!**

Lugosi knew
his house
was haunted...
there's
the bat...
the howling
dogs...
the weird
woman...
the
coffin-like
boxes...



Lugosi gazes into the eyes of Helen Chandler, in the classic DRACULA.

"This house," I said to Bela Lugosi, "is it—is it—?"
"It is haunted," said Lugosi. "Yes, please..."

I hadn't heard that the house was haunted or I wouldn't have gone there.

I had approached it and, at first sight, it really looked harmless enough. A low, dull, red brick house crouched close to the earth on the edge of a precipice, shrouded in ivy, dark with trees.

The gates were locked. A "Beware of Dogs!" sign greeted me. From within came the baying of hounds.

I was admitted, finally, by a tall young person with a pale face and a pale mouth. Bela Lugosi's fourth wife.

I awaited him in the living-room—or could one call it a *living* room? There was a portrait of Lugosi on the walls—that too pallid face, those pale eyes, those bloodless lips, those predatory white hands...

There were other pictures on the walls—of Lugosi as "Dracula"... pictures of women with wild faces and distraught black hair and bared breasts and wild hands... the Lugosi coat of arms hung over the cold hearth...

taking up one side of the room was a mammoth couch covered with a heavy rug. There were two indentations in that rug, concealing, or so it seemed, three separate boxes. Long narrow boxes—were they coffins?

I began to feel chilled and goose-fleshy. I remembered that Lugosi had had three wives. One stayed with him for a mere twenty-four hours. *Where were they now?*

I recalled, too that he had come from the black mountains of Hungary, from the little mountain town of Lugos. The black mountains where dwelt Bram Stokers' dread hero, "Dracula"...

There came to my mind talks I have had with Lugosi in the past... the tales he told me of those vampires in the black mountains who kiss human beings into the semblance of death. Lugosi believes these stories.

All sorts of pale and monstrous thoughts crowded in on me as I waited for him. I thought of mouldering graveyards and shrieks in the night... the drip, drip, drip of blood—death... I looked up at the portrait of the man with the pale green face

and the stretching hands and there was something in the atmosphere of that room that made the little, lonely human spirit whine in its thin envelope.

I told myself I was ridiculous. There are no such things as vampire bats and spirits of the dead... that those three things over there covered with the heavy rug were couches, of course... the man Lugosi was a charming Hungarian gentleman who had played "Dracula"... and yet I can swear to you that there was something about that house, something in that room, something in the face of that young fourth wife that is not as you or I...

You who read can laugh this off, mockingly. My only answer can be to wish you, too, could stand in that room.

At last, Lugosi appeared. He has a beautiful courtesy. But I thought, his eyes are slightly sunken as with dreadful thoughts... he looks as though he never sleeps... his hair is dead against the thinness of his skull...

I said to him, trying to be casual and offhand, "My goodness, Mr. Lugosi, this house—is it haunted?"

"It is haunted," said Bela Lugosi.

"Yes, please..."

I sat down in the nearest chair. I said, with another attempt at being conversational, "That huge couch over there—would there be coffins under that rug?"

I wished I had not asked that question, for Lugosi did not answer me. He smiled that strangely smileless smile of his—and did not answer.

I said, "Tell me about . . . the house, please..."

He said, "Your fancy may crawl away from the telling of such a tale. Your readers may not believe. But in order to tell you about the house I must go back a little way. You know that I am married a fourth time. Yes, you know that. You have heard about my—my other wives. You know that I come from the black mountains of Hungary where, in the arms of my old nurse, I heard the tales of vampires and saw their victims. Ah, yes, as I grew older and could take notice of things about me I saw many a young man and young woman pale and sick-en and seem to die with no cause given. I had a skeptical mind. I read widely. I made a brave attempt to laugh off such nonsense. Folklore gone mad, I told myself. I would shake off the charnel-house odors of such foul superstitions..."

"And then, I met the woman. Her age was indeterminable. She was an actress. She was not outstandingly beautiful. Her hair was a pale brown. Her skin was deathly pale at times; at other times it was a blood, blood red—that was when she had been fed. Her mouth was thin and ravenous. Her teeth were tiny, and pointed. She had been married many times. There had been many lovers. One never asked what had become of them. Men feared her—and went to her at her command. Husbands left their wives because of her.

I had a wife, too, and two sons. Yes I have two sons of whom I have never spoken. They are grown boys now. I have never seen them since I—I left. I have never, from that day to this, sent so much as a picture post-card home. Nor have I had one. How should I? I burned all my bridges behind me when I left more than fifteen years ago. It was safer to have no communication of any earthly kind. I wish I could say that I did not care, that the thought of those two young men of mine did not matter to me. But I do care, it does matter. However, to get back . . . At that time I was living the normal life of a young man of the town. I had played Romeo, with some success. I was said to be of outstanding appearance. I had a genial disposition and a happy outlook on life.

"Then I met—her. The very first time I was introduced to her I broke out into a deathly cold sweat. My heart and pulse raced and then seemed to stop, dead. I lost control of my limbs and faltered in my speech. I was never happy in her presence. I felt always



"The Next Bite is mine," says Bela.



The deadly vampire takes a firm grip on things as only Bela can!

sick and dizzy and depleted. Yet I could not remain away from her. She never had me come to her, not in words. There was never any of the conventional trapping of assignments. I simply went to her, at odd hours of the day and night, impelled by an agency I neither saw nor heard.

"I lost weight. I hardly slept. I had seen other young men fade and wither before my eyes and had heard the village folk whisper the dread cause. But when it came to me, I did not know it for what it was.

"It was my mother who forced me to flee the country and never to return to it again until that woman and every trace and memory of her vanished from the sight of men..."

"This that I am telling you is the truth. It can be verified if you are curious or incredulous.

"I came to America. After a time, my health returned to me. I tried, on two other occasions, to find human love, to marry and have a home as other men have. You have heard the results. One marriage lasted twenty-four hours... The other... I can only say that she, the faithful one, was there and gave me to understand that if ever I felt love again, attempted marriage, she would stand between me and fulfillment.

"For many months, for years I dared

not think of love or of marriage. I was determined to stay alone.

And then I met my present wife. She was my secretary. She, too, is of Hungarian descent. She was born here. She, too, was raised on the folklore of the country side, the tales of vampires and ghouls and unspeakable things.

"She loved me, she has told me, at first sight. Something in her ached for me. I did not love her—not at first. I had put love from me. Then, day after day, as she worked for me and with me, did little things for me I had not thought to ask her, a craving for companionship, for a woman in my heart and in my home once more took hold of my very vitals.

"But I wanted to put her to the test. For weeks before I dared to tell her that I loved her, wanted to marry her—I tortured her. They were not nice things, the things I did to her. I cannot speak of them. Perhaps it was to test her... perhaps it was an attempt to placate that—that other one. Whatever it was and however shamed my heart, I caused her such suffering as made the tears stream down her face for hours and hours at a time... but she never faltered, never turned away from me.

"And so, nearly two years ago we were married and we found this house.

"We thought, 'We will make it safe

against invasion of any kind. And so we have locks on all the doors, locks that cannot be unlocked by any hands but mine. And no one is admitted to this house unless that person is well known to us. No appointments are made over the phone. We have five hounds and one of them is white and his name is Bodri. He knows. The windows, as you can see, are screened and barred and locked. On the landing of each stairway is a large cushion upon which one of the hounds sleeps at night... no footstep, human or otherwise, can mount or descend these stairs without their knowing it.

"And there are times when they howl in the night... howl fearfully though no eye, not even mine, can see what they are howling at.

"And so, in spite of all these precautions which you, yourself, can see, the house is haunted.

"I knew it, first, when the dogs began to howl. I knew it when I first saw the white fur rise on Bodri's body, saw his ears flatten and his red eyes dilate.

"I knew it when, in the dead of night, there came the sound of something dragging around the house.

And then, that first night in this house and every night thereafter the bat has come. The first night I saw that bat, monstrously big and with hut

one eye, flattened against the window.

"It began to be a monomania with both of us—to kill that bat. We had the feeling that if we rid ourselves of that thing we would be free. We told Bodri to get it. We even hired exterminators to come up and watch for the creature and kill it. We had all kinds of men here lying in wait for it. They finally told us we were imagining it—there was no bat visible. We knew that they thought we were mad.

"Months went by and then, one night, Bodri got it. We heard him howling in the darkness. He came into the house and he had it in his mouth, limp, dead, hideous beyond words. With a sick heart and shuddering flesh I went into the garden and there, in the dead of night, I dug a grave for it. I dug a hole deep enough to bury the Giant of Tarsus. I went back to the house, and to bed.

"The next night came. We had a little festive dinner, my wife and I. We drank wine and were very gay. We even talked of the time when we might go back to Hungary, back to Lugos. In the midst of our happy talk, it happened.

"My wife heard it first. I could tell that she had heard it by the look on her face. I went to the window. The bat was back again. Not the same one, you say? But yes, it was.

"I went out into the garden with Bodri beside me. I dug up that deep pit again. The bat was gone. The ground was undisturbed but the bat—was—gone."

Lugosi rose and walked over to the hearth over which hangs his mother's coat of arms. He said, simply, "I swear that what I am telling you is the truth."

I rose to go. Mr. Lugosi walked with me to the door, unlatched it, took me through the garden, unlatched it, took me through the garden, unlatched the gate. He said, "This is a strange tale to have told you. In the town of Lugos it would not be thought so strange, nor disbelieved. So often and so frightful is this sort of thing over there, even today, that the townspeople of Lugos often keep their dead for days and sometimes weeks to be sure they have died a Christian death and not the hideous, half-death of the vampires. But I hope," Lugosi said, with that slight bow from the waist of his, "I hope I have not frightened you . . ."

I drove away. I was grateful for the sunshine. I tried to think. What rot! What utter nonsense! I couldn't—not quite. I thought of this man who lives here, in Hollywood, who walks the streets and works in the studios and is charming and courteous and kind. But walks, always, with make-up or without, with that pallid face and those white, preternatural hands and smileless smile.

This, at any rate, is the story he told me. I have not exaggerated. I have not dramatized.

You may draw your own conclusions.

END



Lugosi stars with friend Boris in **THE BODY SNATCHER**.

The One, The Only, The Original Dracula—Bela Lugosi.



FAMOUS
MONSTERS
OF FILMLAND
PRESENTS THE

"FACE OF FIRE" FROM THE HOUSE OF WAX

AFTER A 13-YEAR SEARCH, FAMOUS MONSTERS BRINGS YOU THIS GREAT PHOTO OF VINCENT PRICE AS THE TWISTED, HIDEOUS PROF. JARROD!

Thirteen long years ago Warner Bros. released the 3D thriller HOUSE OF WAX, starring Vincent Price as the insane proprietor of a wax museum known as The Chamber of Horrors. Hundreds of readers have requested a photo of the Great Price in this Great Role. As a FAMOUS MONSTERS EXCLUSIVE we present Sir Vincent (opposite page) as the warped, disfigured Prof. Jarrod, who meets his end in a vat of his own boiling wax.



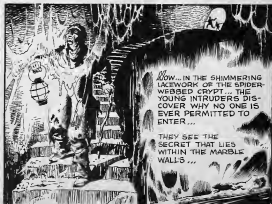
HO HUM... "FRIGHT" TIME AGAIN... AND I'M JUST "DYING" TO GET SOME REST. BUT IN A CEMETERY YET... YECCHH... ALL THOSE BUSY "BODIES" PLAYING HIDE AND GO "REEK"... HEE... ANYWAY... TWADDLE UP TO THAT TOMBSTONE AND SIT YOUR SHAKING SACROILIAC DOWN ON SOME GHOSTLY GORE CALLED...

"NO FAIR!"

A DAMP, EVENING
FOG ROLLS
ACROSS ALLSTOWN
CEMETERY... THE
CHIPPED TOMBSTONES
SEEM TO SHIVER
IN THE CHILLY
CLOAK...



OLD SILAS CROFT DOESN'T NOTICE FOUR, SNAKING FORMS... CROUCHED BEHIND A CRACKED GRAVESTONE, PROTRUDING ITS MARK OF DEATH FROM THE SOFT EARTH...



NOW... IN THE SHIMMERING LACEWORK OF THE SPIDER-WEBBED CRYPT... THE YOUNG INTRUDERS DISCOVER WHY NO ONE IS EVER PERMITTED TO ENTER...

THEY SEE THE SECRET THAT LIES WITHIN THE MARBLE WALLS...



YES... DEAR READERS...
THE MAUSOLEUM WHILE
SLEEPING THE DEAD...
ALSO AWAKENED THE
LIVING... THE LIVING DEAD!

FOR LIKE THE OWL HOOTING
AT THE MOON... LIKE THE
SURLEING WINDS OF
SLEEPLESS GHOSTS... LIKE
ALL CREATURES OF THE
NIGHT... THE VAMPIRE
IS ALIVE !!

YOU HAVE SUMMONED
ME AGAIN, MASTER
LAMONT / EVERYTHING
IS READY... AWAITING
YOU IN THE MORTUARY...

EXCELLENT... I CRAVE
THE FRESH FLUID OF
LIFE IN MY THIRSTY
VEINS... SEE HOW MY
FLESH BEGINS TO DRY...
WE MUST GO
QUICKLY !!



GASP... GASP...
WHAT DID I TELL
YOU... / DID YOU...
PUFF... BURE...
SEE THAT
TALL...??

WASP... THAT...
MONSTER... IT'S A
VAMPIRE / I'VE SEEN
PICTURES OF THOSE
THINGS... WHAT ARE
WE GOING TO DO...?



HOW GLORIOUS... THAT
THE MORTUARY SHOULD BE
HERE... IN THE CEMETARY...
CONVENIENT TO CHOOSE MY
FOOD... SO EASILY... NEN...

YES, MASTER...
YOU CAN DRINK
YOUR FILL NOW...
BME... ACH...



WHAT'S THIS... ONLY
ONE BODY...?
NOT ENOUGH...
I NEED MORE BLOOD
FOR MYSELF... OTHER-
WISE YOU KNOW WHAT
WILL HAPPEN...

BUT MASTER... THIS
IS A SMALL VILLAGE...
NOT MANY PEOPLE DIE
HERE AT ONCE... PLEASE
MASTER... I WILL GET
MORE... ANYTHING YOU
WISH, MASTER...?



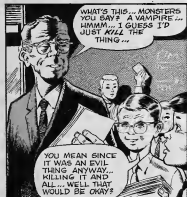
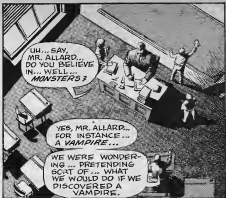
GASP... PUFF...
M...M...MAYBE WE SHOULD
TELL SOMEBODY...
LET'S TELL OUR FOLKS...!!

YOU MEAN ABOUT OLD MAN
CROFT AND THAT... THAT
VAMPIRE THING? DON'T
BE SILLY SEYMOUR...
THEY WOULDN'T BELIEVE
US... THEY'D JUST THINK
WE WERE MAKING IT UP...

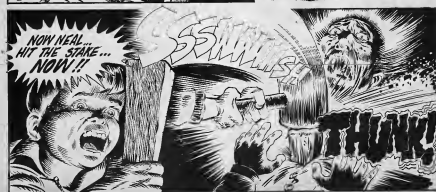


NO WONDER OLD MAN
CROFT HAS BEEN LOCK-
ING THE GATE LATELY...
HE NEVER DID, BAD ENOUGH
WE CAN'T GET IN AFTER
SCHOOL WITH HIM AROUND...
NOW THIS... WE'LL HAVE
TO DO SOMETHING...

GULP... YOU MEAN...
US? D.O. DO SOMETHING
ABOUT THE VAMPIRE...
WHAT ABOUT OLD MAN
CROFT...?







MORE MENACE FROM THE TV VAMPIRE...

WHO'S-A-FRID OF THE BIG BAD VAMPIRE?

by Simon Laurie

Jonathan Frid is the idol of millions as Barnabas the Vampire on ABC-TV's daytime serial "Dark Shadows" yet he remains the "reluctant dragon."

Don't expect him, though he is dedicated to his role, to eagerly anticipate being cast in "The Son of Barnabas" or "The Return of Barnabas."

"I enjoy my part on 'Dark Shadows,'" Frid explains, "but I am not a horror actor and I wouldn't want to be compared with a Lugosi or Christopher Lee in my characterization of the vampire. I play Barnabas as a being with human emotions. I'm not copying Lugosi because in fact I didn't know much about his characterization of the vampire until I caught the 'Dracula' movie



Mr. Frid, with Mr. Lugosi in the background.



A view of the sinister Collinwood estate.

on the late movie recently. I'll admit I was fascinated by Lugosi. His performance was like a ballet. Yet, his vampire was a bloodless, evil, passionless monster. With the white face and full, red lips, he gave the appearance of death.

"I never took that tack. The 'Dark Shadows' writers gave full life to Barnabas. He was a human being more like Mr. Hyde with a lust for blood.

"Lugosi played his character in a monotone. No range, no warmth. Just a cold-blooded vam-

pire which actually is more legitimate in keeping with the legends.

"I suppose women see Barnabas as a romantic figure because I portray him as a lonely, tormented man who bites girls in the neck, but only when my uncontrollable need for blood drives me to it. And I always feel remorseful about it later. He has a nasty problem. He craves blood. Afterwards, like an alcoholic or addict, he's ashamed but simply can't control himself.

"Remember, too, Lugosi's 'Dracula' wasn't par-



The Werewolf of Collinsport.



Frid as a 172-year-old man.



44 Frid in his familiar role as Barnabas.

ticular about where the blood came from. Renfield was a male, among his early victims. Barnabas is partial to women which makes him again a more romantic character."

Frid, who considers himself a leading character actor rather than a horror actor, is not knocking the field. He just does not think of himself as the mad scientist type although physically he admits he could easily fall into that type of casting.

"In the past my forte has been appearing in villainous roles, a great many in Shakespeare dramas," he explains. "I've been the heavy in so many Shakespeare summer festivals that even today I owe my allegiance to the House of York."

Jonathan's acting arrow is aimed at one day playing Richard the Third.

"He's a study in hate," Jonathan explains, "and I can exude all the villainy called for in monster parts in this monster-of-sorts role whose direction and thinking motivates hate."

Frid, who maintains a near-phobia about being horror-type cast, was heartened recently when he learned Boris Karloff had also starred in other than supernatural roles.

"My only experience in seeing Karloff was with grotesque make-up or in lunatic professor parts," Frid notes, "so I was greatly encouraged by the fact that he was credited with non-horror performances, as well. In fact, when you mention Lon Chaney, Jr., I think immediately 'Of Mice and Men'."

Frid's reading tastes are directed more to current news stories rather than fiction.

"I used to read Poe and the classics when I had more time" he says, "but now I stick to the newspapers."

"I'm probably going to disappoint those fans who believe I do or should stock up on Lovecraft or Blackwood or Machen, but these are just names to me nothing more."

"Maybe I'm too realistic, but if you want to show me a ghost make it a 12 noon on Times Square."

Jonathan's acting idols include Katherine Hepburn with whom he appeared in Shakespeare's "Much Ado About Nothing" and "The Merchant of Venice."

"She's bright, dynamic and conscientious," he points out.

Charles Laughton, according to Frid, was the greatest interpreter of George Bernard Shaw.

"Laughton was a giant in such epics as 'Major Barbara' and 'Caesar and Cleopatra,'" Frid explains. "He was unbeatable when he came to grips with Shaw's climactic dialogue, playing cute in the beginning then thundering with his lines at the end. Superb. Oh, yes, he gave a great performance in 'The Hunchback of Notre Dame!'"

Sir Laurence Olivier is another of Frid's favorites. A great actor in "Richard II," "Henry V" and "The Entertainer."

Unlike his cinematic confreres in celluloid scariness, Frid is most accessible to his millions of fans. In recent months, he has visited major cities around the country drawing greater crowds than campaigning politicians and playing host to thousands of youngsters and young adults at airports, department stores and local TV interview shows.

Also unlike his acting colleagues in monster movies, there have been Barnabas trading cards,



Lara Parker "ages" slowly for her role in TV's DARK SHADOWS.





Vampire Barnabas Collins lurks in the shadows, brandishing his wife's head cane, as Dr. Julia Hoffman cringes in the background.

game boards, comic books paperbacks, caption books, records and more.

One of the facets of playing a monster is the make-up and Frid is proud to tell of the four hours he put in at the hands of super make-up artist Dick Smith, responsible for the Mr. Hyde make-up for Jack Palance and Julie Harris as Queen Victoria on TV.

"Dr. Hoffman gave me a massive transfusion," he says, "which made me a normal human—of 172 years old.

"I came in at 4 a.m. for that call to be made up. Dick was great. Now I know how I'll look when I'm 172. It was only an hour to take off, but we did it up brown for the cameras."

In two short years, Jonathan Frid has gone from one of show business' comparatively unsung performers to probably the most popular TV actor whose fans comprise both the young and the young at heart.

"It's a case of a vampire finding fame as he bites his way to the blood bank," quips Frid.

SCREEN THRILLS ILLUSTRATED

BACK ISSUES OF STI NOW AVAILABLE!!!!

GET THESE
EXCITING BACK ISSUES
OF THE WORLD'S ONLY
ACTION FILM
MAGAZINE DEVOTED
TO TODAY'S POPULAR
SERIAL HEROES.



No. 5—Silent Days in the Beverly Hillbillies, BATMAN & ROBIN, ROBERT MITCHUM's Grey, HUNTED SALLY, DEAD END KIDS and BOWERY BOYS, MOE CLARK's Movies with JAMES CAGNEY and BORIS KARLOFF, LAUREL & HARDY's Best, plus HOPALONG CASSIDY.

SCREEN THRILLS ILLUSTRATED



No. 6—MAJOR PERSONALITIES Issue Includes: ROBERT TAYLOR's Story in Film, RED SKELTON's Funniest Movie, the Time CHARLIE CHAN Left a Case, THE PHANTOM's Screen Debut, Creation of Story as REPUBLIC PICTURES, Starlet DAVE SHARPE, TOM TYLER, plus MIX, MAYNARD, MCCOY.



No. 1—Sensational! COLLECTOR'S EDITION! Presents The Story of the 13 Movie TARZANs, A Daring Silent Screen Stevedore, A Fabulous Run-Down on SERIALS, SUPERMAN's Facts on the Screen, NAKED CITY's Death-Defying Daredevil, The Incredible 3 SPOOGES, DICK TRACY's Career.



No. 4—BEHIND-THE-SCENES Exclusive! Includes: The Story of an Amazing Movie TARZAN, BATMAN & ROBIN, Silent SERIAL THRILLERS, Famous WAR Movies, HOLLYWOOD, The "Buck" about HOLLYWOOD, WESTERN Screen Favorites, SIBEN OF THE SERIALS, plus FLYNN, FAIRBANKS, JR. & JR.

SCREEN THRILLS ILLUSTRATED



No. 7—SCREEN CLASSICS Edition! Features HUMPHRY BOGART & His Never-To-Be-Forgotten Film, ALAN HOWEAT's Greatest Role, Thrill-Packed SERIAL Story of CAPTAIN AMERICA, Steadman from SILENT DAYS, COMEDIAN's Best Friend, BRUCE FLYNN as ROBIN HOOD, TOM KEENE, etc.

SCREEN THRILLS ILLUSTRATED



No. 8—MOVIE MEMORIES Edition! presents: Feature SPIDER on the screen, These mad-cap MARK BROTHERS, KEN MAYNARD on TV, Famous Film's REVIVAL, Rush-broder's Special Tribute to the late SARU, JAMES STEWART's Rugged Career Story, Cowboys in WESTERN HALL OF FAME, plus many others.

I enclose \$1.25 for each of the following back issues of SCREEN THRILLS ILLUSTRATED: Please Rush!

- ☐ Issue #1
☐ Issue #4
☐ Issue #5

- ☐ Issue #6
☐ Issue #7
☐ Issue #8
☐ Issue #9

Name _____
Address _____
City _____
State _____ Zipcode _____

MAIL TO:

WARREN PUBLISHING CO.
22 E. 42nd Street
New York, N.Y. 10017

all
about
the
bat
girl



Specially
posed
for
**FAMOUS,
MONSTERS**
Carroll
Borland
1966



MAKES LUNA TICK?

WOMAN OF MYSTERY COUNTESS MORA, THE FAMOUS LUNA OF "MARK OF THE VAMPIRE," BREAKS 30 YEAR SILENCE FOR FAMOUS MONSTERS. EXCLUSIVE INTERVIEW WITH CARROLL BOHLAND! FASCINATING NEW FACTS ABOUT BELA LUGOSII



Borland & Bela, 1935.

CARROLL: "I began as a youngster to be very interested in the werewolf legends & demonology—and general horror. And when I was in high school—"

FJA: "Where was that—here in Hollywood?"

CARROLL: "No, that was in Oakland, in Northern California. And there I wrote a sequel to *Dracula*..."

FJA: "No—! That's tremendously exciting!"

CARROLL: "... called Countess *Dracula*. And Lugosi was playing at the old Fulton Theater, and by that time I had started taking dramatic training in addition to dancing. So I wrote to him and told him about the manuscript. You know, this was a terrific project for a kid my age. It interested him, so he came out to the house, and at that time his English was rather ragged—he didn't like to read English; he liked to have it read to him. So I read it to him, and he liked it, and we discussed at great length making a sequel to *DRACULA*. However, at that time Bram Stoker's estate was being settled in England, and

there was a great controversy over the use of the name. So the play producers didn't want to use the name, but they felt that without the name, the play—the script—itsself wouldn't have much value. So this sort of went into limbo and he (Lugosi) came down to Hollywood and went to work. He was doing some work, I think, for Universal. And meanwhile, I had ... Let's see, I was in about my last year in high school, and I got a frantic telegram from him, saying, 'Do you want to take a chance and come down? We're going to put *DRACULA* on the road again. You want to come down and read for the part of Lucy?' So, I thought this was an awful lot of fun. I came down here—I think we rehearsed at the old Figueroa Playhouse. I've been trying to decide whether it was the Forum or the Figueroa—beautiful old theater. And so then, we, you know, toured Northern California, played Oakland, San Francisco, places like that. Then I went back to school, because I had won a Shakespeare scholarship for "The Best Young Shakespearean Actress" in California. So I went to Berkeley and

majoring in speech arts there. Meanwhile, I was working as a staff artist on the Columbia Broadcasting System. You see, I had gone completely into acting. In my 3d year of college a friend suggested I come down to Hollywood during Thanksgiving vacation, just for the fun of it, to see what we could do. So I came down here, and I phoned Mr. Lugosi—he was living up on Hudson Ave. We kept up a correspondence, and he had always been simply wonderful to me when I was down here. We'd go dancing at the Roosevelt hotel down on Hollywood Boulevard. This was such an exciting thing for a teenager. And then we'd go for walks up on Hollywood Boulevard—you know, everyone asking for autographs. Oh, this was fun!

"And, I came down and called him and he said, 'Well, I happen to know that Metro is planning to make a Tod Browning picture.' Tod Browning had been out of motion pictures for a long time. I believe he had been Lon Chaney's director?"

FJA: "Yes."

CARROLL: "And he was going to make a comeback picture, so they threw the entire MGM stock company (that's what I called it) in—you know, Lionel Barrymore, Lionel Atwill, Jean Herscholt—everybody. This was going to be Tod Browning's great motion picture. And Lugosi. And they wanted somebody to play the daughter of this Count, Luna. So he said, 'Why don't you go out & see? You know the business. You know, go out & see if you can make the test.' And I called an agent & told him I would like to try this. So the agent took me out to Metro, and it was the first time I had ever walked on a motion picture lot. I did the test, and of course I had played *DRACULA* with Lugosi—I knew every trick. I mean, these other girls didn't stand a chance! Because I knew all his business, and they had only one problem: they were afraid I was not tall enough to play with Lugosi. So they called him out on the set (we pretended we didn't know each other at all), and scrunched down inside his cape, it turned out I was quite tall enough!"

"So I thought, 'My, this is easy—the first time I'd ever been on a motion picture lot, I got the title role in a major picture at MGM. Like that. (Snapping her fingers.) Nothing to it!' And it was a lot of fun—it was an awful lot of fun to do, because I was the baby of the company at the time, and there were many interesting things done in the picture. The terrific flying sequence—there were the lush old days of Hollywood, you know, when no expense was spared—nothing! I remember once when they sent a crew with a large truck back to the make-up department to get a wart for the character of the old witch—it'd been left out of ...

"In this flying sequence, there's a scene where—whoosh! Down. This is



Carroll faints before the "kiss" of the vampire.
FAMOUS MONSTERS OF FILMLAND

The Mark of the Vampire

Carroll Borland

For Her Fans From Luna



all you see, but they took 2 weeks to build a flying harness for me. I had to be fitted in various places all over Hollywood. Other gowns had to be made that would fit over this harness, and these were Adrian designs, so each time it had to be redesigned.

"And then they built a track on the ceiling of a big sound stage—it was the same sound stage they had used for NAUGHTY MARIETTA, in the scene where Jeanette MacDonald released all the birds. They were still twitting around up there, finding their way out. They built a track, and they hired a jockey who was just my size & my height, as a stand-in. And they'd hoist him up about the height of a telephone pole, hanging in this harness—he'd get a shock! Down he'd come, they'd hoist me, & I hung up there for about 3 days, till they got this thing settled.

"And they had these great big butt-wings with springs in 'em, and I had to hold the springs like this to hold them open, you know, and then the moment my hand would relax, they'd just swing out. Of course, this was just the opposite way, so these had to be rebuilt.

"Then they practiced for another couple of days landing me, and this was a nice, tricky thing. I had a bar that went from the back of my neck down to my ankles, and was strapped to this thing. And they had to learn to lower the tail-wires first, so I could land, and you know, talk about 3-point landings . . . I had a very raw, rubbed tummy before they finally got on to this thing! 'Cause they'd land me & shhh!—right across the floor . . . it was covered with dry ice anyway.

Then, when they got all of this done, after about a week's work, Tod Browning decided that he didn't like to have me fly this way; he wanted to have me fly that way, which meant rebuilding the track, and the track was in the wrong place, so they tore the wall out of the side of the sound stage & built it out!

"Well, if anybody watching MARK OF THE VAMPIRE dropped their handkerchief & picked it up, they missed the flying sequence, and I think it cost him in those days around \$10,000. Several times that today, it could've been done with a miniature—you wouldn't know the difference—except that it was a lot of fun for me. I loved

flying around—you know, 'The Daring Young Gal on the Flying Trapeze'. And then, after that—I guess you're not much interested in roles after MARK OF THE VAMPIRE . . . ?

FJA: "Well, you mentioned over the phone that you had haunted a variety of houses for awhile . . ."

CARROLL: "Well then, after that, I played in—of all things—SUTTER'S GOLD, and I did some work in a series out at Universal, FLASH GORDON—you know that?"

FJA (astounded): "Were you in there?"

CARROLL: "Uh-huh."

FJA: "Oh?"

CARROLL: "And—"

FJA (interrupting): "They did 3 different FLASH GORDON serials. Were you in several of them?"

CARROLL: "No, just one. I've forgotten even now just what it was. It was some outer space character. And CHINA SEAS—I had a hit in that. But Lugosi told me, 'If you do this part, you're going to—you know—I—they're going to say, "This is it—you're a vampire." And oddly enough in the picture (when they brought me down here I was a radio actress) I only said one line at the end—all the rest of this was pantomime. So, wherever I would go, I would be told that, 'I understand that your voice isn't good & that you can't do lines.'"

FJA: (Amused)

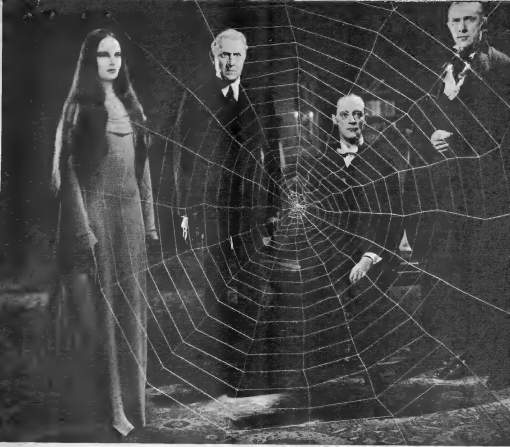
CARROLL: "So this thing got to be rather hysterical. You know, as a matter of fact, it wasn't my business. So I went back to work where I used to work, at NBC & Columbia here, and I thought I would like to have a complete change of pace, so—you'll never guess where I went to work—I went to work at the "Drunkard." I was their second leading lady down there at that old time melodrama spoof, and then what I wanted to do, of course, was legitimate stage. I mean, of all the girls who were doing things of this sort at this time, Katie DeMille, Katie Burke (The Panther Woman) & Dorothy Lamour & myself—all of them—I was the only one who had had a thorough training in theater arts."

FJA: "Did you ever get back together with Lugosi at any time, socially, thru your life?"

CARROLL: "Yes. Quite often he would come to our house. But we sort of lost track of each other during the War & after his last marriage. I had known Lillian, his wife—of course, I knew her when we were working—and he was so busy in motion pictures. And I was still mostly interested in the theater. We always corresponded, we always sent Xmas cards & pictures. I wonder what happened to all of my pictures? We moved so much that all of the final snaps & things we had, disappeared. I still have the stills, but that's all—that's about it."

FJA: "I understand you knew Fritz Leiber Sr.?"

Carroll: "Yes. I worked with him in 'Everyman' at the Hollywood Bowl."



Caught in the web of mystery in **THE MARK OF THE VAMPIRE** (MGM 1935).

FJA: "He played Death, was that it?"

CARROLL: "Yes."

FJA: "Was that any kind of a fantastic—"

CARROLL: "Oh, it's a beautiful old miracle play, that was a magnificent production. I think it's the most beautiful thing I've ever seen. Irving Thalberg came out to watch the dress rehearsal and caught a bad cold & died of pneumonia soon after."

FJA: "I assume that I enjoyed you in the part of Lucy at one time in San Francisco, in the mid-30s."

CARROLL: "I think you probably did, at the Fulton or Alcazar."

FJA: "... With Lugosi."

CARROLL: "... with Lugosi."

FJA: "About how many performances do you imagine you gave in DRACULA? Was it a matter of months, or—?"

CARROLL: "Yes, it was a matter of

a couple of months, and then Helen Chandler took the part. She was a starlet here. Of course then I was 15, had no name whatsoever, so I played just locally around there & small towns around the Bay—Sacramento, I think we got over into Reno, Carson City."

FJA: "Did you follow Bela's career at all on the screen?"

CARROLL: "Oh, yes, of course!"

FJA: "Do you remember his motion pictures?"

CARROLL: "Oh, always, yes, because we would write to each other about them & talk about them. He always felt that it was an unfortunate thing that he never got to do anything but 'bouse-hauntings' we'd say, because he was a beautifully trained actor—excellent background."

FJA: "Have you any anecdote about MARK OF THE VAMPIRE?"

CARROLL: "Ah, yes—the bullet

wound thing . . . One night we were coming home from the studio, and we used to ride together because I was living in an apartment hotel not too far from him here in Hollywood. And Lillian would pick us up at night after work. We'd change clothes, but make-up was too hard to get off, so we were riding home one night, and a man drove up with a truck loaded with chickens. He was sitting there, and I was in the back seat, Lugosi was in the front seat, and the wounds—you see, the bullet wounds—were on this side. He sat, waiting for a traffic light, and he looked up and & looked at us, and he did the most beautiful double-take I've ever seen. And he drove right up on the sidewalk! So I understand now it illegal to go around in automobiles wearing faces like that."

FJA: (still laughing) "And DRACULA?"



Miss Borland today with copy of the rare pressbook of MARK OF THE VAMPIRE.

CARROLL: "We always had a wonderful time when we were doing DRACULA, because Lugosi was much older than I, of course, and he had a very fatherly attitude. And he was always clucking like a mother hen, which is sort of odd, considering his public image."

FJA: "I'll say!"

CARROLL: "You know, sort of 'Don't cross your legs in public, be sure to put a warm coat on, don't go out with her, don't be seen with him,' and he always felt very much that he had to be the chaperone."

FJA: "Do you have any memories of Lionel Atwill or—?"

CARROLL: "I think the most interesting was of Lionel Barrymore. At the time, he was just beginning to come down with arthritis, and he was always very interested in his clinking. This was his main interest and I understand he was a very good artist. And amusingly enough, to me, is the fact that the villain of the whole piece was 'Kindly Dr. Christian!'"

FJA: "Oh, yes—"

CARROLL: "What was his name?"

FJA: "Jean Herscholt."

CARROLL: "Jean Herscholt—how that image changed!"

FJA: "Uh-huh. What role did you have in CHINA SEAS?"

CARROLL: "I played a Eurasian girl—I play Eurasians like mad! A small part in a cafe."

FJA: "In the FLASH GORDON serial. Do you recall that?"

CARROLL: "I don't know who—"

FJA: "Who you were, or what you did?"

CARROLL: "'Queen of Outer Space'—all I remember about that was the sort of harem outfit-costume, and it was very funny because the main thing I remember was that I wore an Irene Dunne hair-do. Jean Rogers played the heroine... and I played the villainess. She was a blond and I was the heavy, of course—I was the dark-haired bad-die."

FJA: "Uh-huh. Well, I have quite a few photos from all 3 of the FLASH GORDON serials but it never occurred to me that—"

CARROLL: "Well, check thru them. I was in it. With Buster Crabbe."

"Now let me tell you a very interesting story about a very strange & mysterious thing that happened to me when I was working first with Mr. Lugosi."

"As I mentioned, he never was seen without his cigar. He'd put it down, come on and play a scene, and the pick cigar would be burning, and he'd pick it up."

"Well, he disapproved heartily of

women smoking—he didn't think this was the thing to do, and so he didn't want me to smoke. He said, 'Now, Carroll—now promise me you will not smoke until you are 20-21.'

"Well, in that era of course, there was no knowledge of any danger about smoking, so it was the sophisticated thing to do. But he told me I didn't need props, that an actress could learn to sit still with her hands in her lap, and she didn't need, you know, something to fuss with. This was shy so many women smoked."

"But Bela said, 'I am very much against it, and if you take up smoking... I WILL HAUNT YOU!' So, as you could imagine, I was very much afraid of him."

"But one evening, I was with a group of youngsters—I had just gone & started at Berkeley, UC—and we were—I had a house party in the Santa Cruz mountains. So, we were all sitting on a balcony, so—

"Carroll, have a cigaret?"

"No, thank you—I don't smoke."

"This is silly. Why don't you have a cigaret?"

"No, I don't want to smoke."

"So—(clicking her tongue in an expression of persistent bombardment)—pressure. And I said, 'Well, this is very silly. I really don't think I'd care to, and besides, I've been told I should' n't do it."

So they said, 'Well, it won't hurt you to just light one, will it?'

And I said 'No, I suppose not.' So I put the cigaret in my mouth, and they lit the match, and I was just holding it like this, ready to light the cigaret, and out of the night came a bat—(clapping her hands together)—knocking the cigaret right out of my hand!"

FJA: (laughing hugely) "What an omen!"

CARROLL: "'I've had it! I believe! I believe!' I didn't smoke for years! This is a true story."

FJA: "A case of being batted right out of your hand."

CARROLL: "It was batted right out of my hand—that's a lovely pun!"

"And so I think this is my own experience of personal haunting."

FJA: "What sort of a director was Tod Browning?"

"I don't know whether he was just being awfully easy with me, or... But he was very easy to work with. He was used to working with pros, and these were the days right after—I'm not going to date myself that way & say right after talkies came in—but near enough to the time when the majority of actors in Hollywood were theater trained. And all of the people in the picture knew their business, and he would tell them what he wanted—(snapping her finger)—and they'd give it to him. Jimmy Rowe, the photographer, was, you know, almost a genius. I loved working with him. He, too, was a San Francisco kid, and you know, things went very easily. We would work late at night, but he mostly had his difficulties with the young

lovers. I had, a lovely time because I had all these nice, middle-aged gentlemen to play with, and I was reading Ludwig's 'NAPOLEON'. And many of them were European, and we discussed the facts of the hook & European background. I had such a wonderful experience. You know, I'd been raised, I think as many of us were, at that interval of horrible stories of Hollywood & the strange creatures whom you met in Hollywood, and here this very kindly little gentleman, who directed horror pictures—"

FJA: (laughing)

CARROLL: "And all these seniors, being very protective, kind & helpful. I mean, it couldn't have been a nicer experience for me. It came out right at the same time as THE MUMMY."

"Lugosi was having cat-fits because this was Christmas, and they had the wrestles with the pictures of all the actors all up & down Hollywood Blvd., and they had Boris Karloff up, but they didn't have him up."

"THE MUMMY was a beautiful picture. And Metro put all its eggs in this one basket but I don't think they turned out very good. Our vampire wasn't as good as it should've been and I don't know why. I think they had too many characters, the story wasn't clear, they didn't emphasize the horror enough, and it seems to me that Lionel Barrymore is around there, muttering & peering & scratching & bumping & making these noises so much of the time during the picture that they lost the value. They didn't have enough of Lugosi in that picture, for one thing. And I don't think it's just the way it's cut, now. It was an attempt to be adult—and 'Surprise! Surprise! It was all pretend anyway.' I think that loses the value of a horror picture. What's valuable about a horror picture is that you accept the premise that these things exist."

FJA: "Did you ever see a Lon Chaney film called LONDON AFTER MIDNIGHT?"

CARROLL: "Not that I remember."

FJA: "There have been comparisons drawn from time to time between the 2 stories. They were both made by MGM. I think there is some reason to believe that MARK OF THE VAMPIRE is a kind of remake of LONDON AFTER MIDNIGHT."

CARROLL: "I think so—this was the whole point: Tod Browning was trying to repeat his success, and this is why he brought together all the good ingredients, saying that he was going to do it again. But somehow it just didn't come off. And it is a shame, because they brought the best writers—Guy Endore had just written 'THE WERE-WOLF OF PARIS'—and they told him, 'Write this. It's going to be called THE VAMPIRES OF PRAGUE. This isn't the same story but cut it this way.' You see, and he was not happy with the script. It was a case of all these cooks but somehow the broth got messed up. After it was completed, I said, 'Well, here I go back to the theater.' You know, and it's true: I did



Read what happened when Bela & the Bullet Hole appeared on Hollywood Blvd.!

a few things afterwards, but never anything as interesting—of course, never as interesting as playing with Mr. Lugosi in VAMPIRE. And I loved it when I was going to school and he'd write me letters and say, 'Do not believe this—you will see a picture of me on my yacht. (This is on the Universal backlot.) These were in the days they'd be making quickies—they would make them back to back—and he said for 4 days at a time he never got out of evening clothes & his black cape. They turned them out one after another, because, of course, he always played the same part."

FJA: "Do you know anything at all about the trial reels he did for FRANKENSTEIN? When he tried out for it?"

CARROLL: "Yes, he did. This was a very sensitive subject, and as Roosevelt said, 'You don't talk about rope in the house of a man who was hanged.' And we didn't say FRANKENSTEIN. You could say 'Boris Karloff', because they played in some films together and had got to respect each other, but FRANKENSTEIN was the source of—I think he felt that it would have been he. But I think that he was so closely associated with DRACULA that they were always together."

FJA: "But it seems like there were a couple of stories 'way back at the beginning, when they were trying people

out for the role of the Creation. I believe the director, Robert Florey—"

CARROLL: "Yes."

FJA: "—did a reel of tests starring Bela as the Monster. I acquired most of Lugosi's scrapbooks after his death, and I was hoping it had photographs of him with that early original make-up on."

CARROLL: "Were they different from the one they finally used?"

FJA: "I don't know."

CARROLL: "You've never seen it."

FJA: "No, never have seen... It's kind of a legend that maybe somewhere in the world, this reel of test footage might still exist."

CARROLL: "Well, so often those things get burned up or lost. I can't understand it. Well, there'll always be studio fires."

"Before closing, I want to tell you something cute—Anne's story: At school, you know how kids are, they used to tell my daughter, 'Your uncle is Frankenstein, Dracula is your father and your mother is a werewolf.'"

"But Anne said, 'No, no—that isn't the way it is at all. Frankenstein is no relation whatsoever. Dracula is my godfather and my mother is a vampire.'"

"And they all laughed."

"But the funny part of it is... it was the truth."

SCALE MODEL KITS

Heroes, Monsters & Beasts
of TV, Comics & Films!

"GHOULISH GLOW POWER"

Create your own horror film characters. Authentic life like model kits made of Styrene plastic. You paint them yourself with quick dry enamel and watch them glow in the dark.



**"GLOW"
FRANKENSTEIN**

The famous film monster from Egyptian tomb with magic signal.
No. 2436 \$1.45



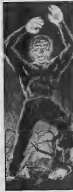
**"GLOW"
MUMMY**

Stands on sacred stones from Egyptian tomb with magic signal.
No. 2441 \$1.45



**"GLOW"
PHANTOM
of the OPERA**

Frantic eyes on a face of horror.
No. 2439 \$1.45



**"GLOW"
WOLFMAN**

With his favorite play-mates! Ready to clutch his next victim.
No. 2438 \$1.45



**"GLOW"
FORGOTTEN
PRISONER
of CASTLEMARE**

No. 2448 \$1.45



**"GLOW"
DRACULA**

His fangs-like teeth bared for the taste of blood.
No. 2437 \$1.45



**CAPTAIN
AMERICA**

The one and only Captain "A" of comic book fame leaping into action, lifting his shield for justice. Authentic, accurate, exciting! 6" high.
No. 2435 \$1.45

Star Trek



Exact scale model of the fabulous TV Show space ship. With upper and lower decks and real 18" long.
No. 2448 \$2.45



**LOST IN
SPACE**

From the TV science fiction series! Complete scene of the family bobbing with one-eyed giant from outer space and space shark.
No. 2428 \$1.55



**LOST IN
SPACE**

Out of space, one-eyed TV MONSTER in life and death battle with Family Robinson. Great! 11 1/2" high.
No. 2425 \$2.45



**FANTASTIC
VOYAGE**

The VOYAGER — authentically scaled TV space ship, down to the last detail. With bubble dome and crew.
No. 2429 \$1.45

**Dr. EVIL
OF CAPTAIN ACTION**



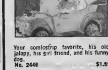
A fully jointed fiend from outer space threatens the world with his merciless laser gun.
No. 2450 \$1.55

**THE BEATLES
YELLOW SUBMARINE**



No. 2451 \$1.55

ARCHIE'S CAR



Your comicstrip favorite, his old jalopy, his girl friend, and his funny dog.
No. 2446 \$1.55



"CALLISTO"

Mysterious astronaut from Jupiter! Exotic transparent shell reveals brain of superior mental powers. Has coil-action space sensor with remote control.
No. 2442 \$4.55

LAND OF THE GIANTS



The spectacular TV SPACESHIP in perfect miniature. Make it yourself, color it just like the real one, and take an imaginary trip.
No. 2430 \$1.55

**"LAND OF THE GIANTS"
SNAKE**



Perfect replica of giant snake as seen on 59c TV series. Is spectacular pose, fangs ready to strike 3 victims.
No. 2431 \$1.45

**VOYAGE TO THE
BOTTOM OF THE SEA**



The FLYING SUB from the exciting TV Show. Complete with clear plastic display stand, renewable roof showing control area, pilot and co-pilot.
No. 2434 \$1.55

ADD 3¢ POSTAGE AND HANDLING
FOR EACH, AND MAIL TO:

CAPTAIN COMPANY

P.O. BOX 3027, GRAND CENTRAL
STATION NEW YORK, N.Y. 10017

U.S. ORDERS ONLY

NO C.O.D.'S



WHY DON'T YOU HAVE THESE
VALUABLE BACK ISSUES OF
EERIE IN YOUR PRIVATE
MAGAZINE COLLECTION?



#2



#3



#4



#5



#6



#7



#8



#9



#10



#11



#12



#13



#14



#15



#16



#17



#18



#19



#20



#21



#22



#23



1970 YEARBOOK

MAIL COUPON TODAY—WHILE THEY LAST!

All Copies Mailed in a Sturdy Envelope for Protection

☐ #2 (\$2.50)
☐ #3 (\$1.00)
☐ #4 (\$1.00)
☐ #5 (\$1.00)
☐ #6 (\$1.00)
☐ #7 (\$1.00)
☐ #8 (\$1.00)
☐ #9 (75c)

☐ #10 (75c)
☐ #11 (75c)
☐ #12 (75c)
☐ #13 (75c)
☐ #14 (75c)
☐ #15 (75c)
☐ #16 (60c)
☐ #17 (60c)

☐ #18 (60c)
☐ #19 (60c)
☐ #20 (60c)
☐ #21 (60c)
☐ #22 (60c)
☐ #23 (60c)
1970 YEARBOOK
(60c)

EERIE BACK ISSUE DEPT.
Box # 5897 Grand Central Station
New York, N.Y. 10017

☐ I enclose \$_____ for back issues.
☐ I enclose \$3.00 for a 1-year subscription, giving me a
full 6 issues of future EERIE Magazines!

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP CODE _____



1963 YEARBOOK



1964 YEARBOOK



1965 YEARBOOK



1966 YEARBOOK



1967 YEARBOOK



1968 YEARBOOK



#28 CHANEY UNMASKED



#31 SPECIAL CONTEST ISSUE



#32 CONTEST WINNERS



#33 THE HUNCHBACK



#34 JEKYL & HYDE



#35 DRACULA



#36 MAKE-UP CONTEST



#37 20 MILLION MILES



#38 CURSE OF THE DEMON



#39 NEW FRANKENSTEIN



#40 ANNIVERSARY ISSUE



#41 WEREWOLF OF LONDON



#42 FRANKENSTEIN WOLFMAN



#43 HOUSE OF DRACULA



#44 DR. WHO



#45 DR. BLOOD'S COFFIN!



#46 VAMPIRE OF THE OPERA



#47 JAMES ROND



#48 GHOST OF FRANKENSTEIN

LIKE INVESTING IN A GHOUL MINE!



**BACK
ISSUES of
FAMOUS
MONSTERS
for YOUR
PRIVATE
COLLECTION!**

The money you invest today may be worth the price of a triple horror bill a year from now!

Goodness knows how many yen they're already offering in Hong Kong for the KING KONG issue.

Badness knows how the value of the MUMMY issue has pyramided in Egypt.

Black E. Lagune of Draku Lake, Transylvania, writes: "The LUGOSI MEMORIAL EDITION is being avidly sought after by collectors here at prices up to ten and a half ghoulars."

Peter Pickle of Drillsville, Calif. states: "I'd gladly pay three hundred dollers for the FIRST ISSUE!"

Is your FAMOUS MONSTERS collection complete? Buy now, trade later with fellow fans for issues you're missing. Better get yours NOW—while short supply lasts!



**COLLECTOR'S
RARE
EDITION
FAMOUS MONSTERS
PAPERBACK**

FAMOUS MONSTERS reprints the best from our first 5 years of publication—available at a bargain price in permanent paperback book form! A full 160 pages of rare out-of-print pictures of Boris Karloff, Bela Lugosi, the Chanays Sr. & Jr., Christopher Lee . . . all your favorites!



#51 WOLFMAN SPECIAL

#52 BARNABAS

#53 HAMMER'S HORRORS

#54 CHRISTOPHER LEE

MONSTER MAKE-UP BOOK



#55 DRACULA 2000

- | | | |
|------------------------------------|------------------------------------|------------------------------------|
| 1963 YEARBOOK (\$1.20) | <input type="checkbox"/> #40 (\$1) | <input type="checkbox"/> #56 (70¢) |
| 1964 YEARBOOK (\$1.20) | <input type="checkbox"/> #41 (\$1) | |
| 1965 YEARBOOK (\$1.20) | <input type="checkbox"/> #42 (70¢) | |
| 1966 YEARBOOK (\$1.30) | <input type="checkbox"/> #43 (70¢) | |
| 1967 YEARBOOK (\$1) | <input type="checkbox"/> #44 (70¢) | |
| 1968 YEARBOOK (\$1) | <input type="checkbox"/> #45 (70¢) | |
| <input type="checkbox"/> #28 (\$1) | <input type="checkbox"/> #46 (70¢) | |
| <input type="checkbox"/> #31 (\$1) | <input type="checkbox"/> #47 (70¢) | |
| <input type="checkbox"/> #32 (\$1) | <input type="checkbox"/> #48 (70¢) | |
| <input type="checkbox"/> #34 (\$1) | <input type="checkbox"/> #49 (70¢) | |
| <input type="checkbox"/> #35 (\$1) | <input type="checkbox"/> #50 (70¢) | |
| <input type="checkbox"/> #36 (\$1) | <input type="checkbox"/> #51 (70¢) | |
| <input type="checkbox"/> #37 (\$1) | <input type="checkbox"/> #52 (70¢) | |
| <input type="checkbox"/> #38 (\$1) | <input type="checkbox"/> #53 (70¢) | |
| <input type="checkbox"/> #39 (\$1) | <input type="checkbox"/> #54 (70¢) | |
| | MAKE-UP BOOK (\$1) | |
| | MONSTER PAPERBACK (75¢) | |
| | <input type="checkbox"/> #55 (70¢) | |

SORRY NO CANADIAN OR FOREIGN ORDERS

FAMOUS MONSTERS BACK ISSUE Dept.
Box #5987 Grand Central Station
New York, N. Y. 10017

- ☐ I enclose \$_____ for the back issues.
☐ I enclose \$3.00 for a 1 year subscription, giving me the next 6 issues.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP CODE NO. _____

SUPER SPECIAL EXCITING PAPERBACK BOOKS!

FRANKENSTEIN



"The Monster Awaits. The artificial body I had constructed with such care lay lifeless before me. My goal was to bring it to life. I began to read the chilling, shivering words of my masterpiece just as it was written in the original manuscript."

DRACULA



He was a vampire. To live, this mysterious nobleman had to have the altar of life, which was the victim of the Dr. King. This extraordinary novel tells the story of people caught in the spell of Count Dracula's strange powers.

THE DOLL MAKER



A tale of piercing terror about the agony of a poor victim who cannot escape the strange mystery of an enigmatic practicing unknown horrors. A graphic, emotional short novel of ward and chilling characters that seem absolutely real — by a new author of frightening tales. Don't miss this!

MONSTERS



Beware! Monsters! Prepare to have your flesh crawl with terror, your heart pound with fear, your eyes grow wide in terror as a host of hideous things — crowd in on you in the darkness of the night. And, there all come to frightening life in the wondrous pages of this hair-raising collection.

INCREDIBLE HULK



HERE'S THE Incredible HULK! Stronger than the world's strongest man! Who dares to ask the burning question: "CAN A MAN WITH GREEN SKIN AND A PETULANT PERSONALITY FIND TRUE HAPPINESS IN TODAY'S STATUS — SEEKING SOCIETY?" MEET THE GREAT GREEN GOLIATH, THE HOWLING, HURLING HULK! HE IS BASHING HIS WAY INTO THE HEARTS OF AMERICANS.

THE MIGHTY THOR



Thor, the Norse thundergod, recently had to take an elevator to the top of a sixteen story skyscraper before he could fly off to Asgard to stop a rampaging wickedness — because a cap wouldn't let Thor whirl his mighty hammer on a crowded street. A woman in the elevator looked at Thor's shoulder-length blond curls and asked, "That REMINDS me — I'm due for a PERMANENT at home."

BORIS KARLOFF'S TALES OF THE FRIGHTENED



Do not be afraid. Boris Karloff is here to fight your way down the dark, shadowy corridors of blood-chilling suspense. Come in, if you dare. Watch out for trap doors. And, oh yes, please close your behinds when you leave. And watch out for Boris!

AMAZING SPIDERMAN



Here's the terrific Super Hero Spiderman called one of the "25 People Who Count" on the Campus. . . . "The most popular Marvel hero. . . . The most talented adolescent Spider-Man, the only overly narcissistic super hero. . . ."

ANY 2 BOOKS \$1.00

ANY 3 BOOKS \$1.50

ANY 4 BOOKS \$2.00

ANY 5 BOOKS \$2.50

PLEASE ADD 20¢ PER BOOK FOR POSTAGE & HANDLING

MAIL TO:

CAPTAIN CO.,
P.O. BOX 5987
GRAND CENTRAL STATION
NEW YORK, NEW YORK 10017



THIS PLANT ACTUALLY EATS INSECTS AND BITS OF MEAT!

VENUS FLY TRAP

A BEAUTIFUL PLANT! THE VENUS FLY TRAP is unusually beautiful! It bears lovely white flowers on 12" stems. Its dark green leaves are tipped with love ly pink traps—colorful and unusual! EATS FLIES AND INSECTS! Each pink trap contains a bit of nectar. It is this color and sweetness which attracts the unsuspecting insect. Once he enters the trap, it snaps shut. Digestive juices then dissolve him. When the insect has been completely absorbed, the trap reopens and prettily awaits another insect!

FEED IT RAW BEEF! If there are no insects in your house, you can feed the traps tiny slivers of raw beef. The plant will thrive on such food. When there is no food for the traps, the plant will feed normally through its root system.

EASY TO GROW! The VENUS FLY TRAP bulbs grow especially well in the home. They thrive in glass containers and will develop traps in 3 to 4 weeks. Each order includes 3 FLY TRAPS plus SPECIAL GROWING MATERIAL packed in a plastic bag. Only \$1.00.

ADORNED BY CHARLES DARWIN, FAMOUS BOTANIST AND EXPLORER

In 1873 Professor Darwin wrote, "This plant, commonly called 'Venus Fly Trap,' from the readiness and force of its movements, is one of the most wonderful in the world. . . . It is surprising how a slightly damp bit of meat . . . will produce these effects. It seems hardly possible, and yet it is certainly a fact."



No Canadian Orders—U.S. Only

\$1.00 THE WORLD'S MOST UNUSUAL HOUSE PLANT!



Unwary insect touches sensitive hairs, causing trap to shut. Food then dissolves & digests insect. Trap will bite at food that will NOT bite off more than it can chew—such as a finger or a pencil. In a few days, after eating an insect it will reopen for new food.

CAPTAIN COMPANY,
P.O. Box 5987 Grand Central Station
New York, New York 10017

- ☐ Enclosed is \$1.00 plus 39¢ for handling & mailing for 3 FLY TRAPS AND SPECIAL GROWING MATERIAL. Rush!
- ☐ Enclosed is \$1.75 plus 45¢ handling & mailing for 5 FLY TRAPS AND SPECIAL GROWING MATERIAL.

NAME _____

ADDRESS _____

CITY _____

STATE _____



FAMOUS MONSTERS SPEAK

36 MINUTES OF SHEER TERROR—BROUGHT TO YOU BY THE EDITORS OF FAMOUS MONSTERS MAGAZINE!

YOU ARE DR. FRANKENSTEIN—for only you can bring his horrible creation back to life... through the magic of this real-life, high fidelity tape! And you'll see him also bring Count Dracula back to life! You will hear his famous vampire. You will almost feel him as he reaches out for you. This is a collector's item, available in limited edition. Order Today! Only \$1.98.



Only as Karloff can tell it... "THE LEGEND OF SLEEPY HOLLOW" and "RIP VAN WINKLE". A brand new record by the master story-teller of horror and mystery. In all the frightening powers of his voice with the chilling background of special sound effects, you live the great classic horror tales of the hooded horseman. The Night Twa with tones and you sit in your room and hear the sounds and maybe if you look out your window, you'll catch a fast look at the night rider who came the countryside. Only \$1.99.



NIGHTMARE, ANYONE? You've heard of records in a basement vein—well, this one is **HORROR IN A JUGULAR VEIN**. A frightening variation from the stories of Edgar Allan Poe, **THE PIT AND THE PENDULUM** is tough on your nerves. But wait until you hear **THE TELL-TALE HEART**—Poe's most harrowing stories. Only \$1.99.



THE OFFICIAL ADVENTURES OF FLASH GORDON, starring Buster Crabbe as Flash Gordon with Dale Aasen, Dr. Zarkov and Ming the Merciless. An astounding live-action tale on the Planet Mongo! Two complete adventures. Only \$1.98.



HORROR—THE SON OF NIGHTMARE: a classic tale of terror speaks to eerie tones with the right kind of background music. Actually hearing this story told in your own home is enough to scare you out of your wits. Have your blood curdled by the tale of **THE BLACK CAT**, by **EDGAR ALLAN POE**. Only \$1.98.



A grim, chilling tale of horror that will fill you with lingering FRIGHT, written by the master of thriller-chills—Edgar Allan Poe. You will remember "THE HOUSE OF Usher" this most famous tale with shuddering fear every time you're alone on a deserted street! A sinister nomination by Richard Taylor. Only \$1.99.



FAMOUS GHOST & HORROR STORIES
rec'd by Nelson Gledhill, radio's
famous sinister voice. Includes THE
SIGNAL MAN by Charles Dickens,
THE MUWATY'S FOOT, WHAT WAS IT,
THE BODY SNATCHER, OCCURRENCE
AT OWL CREEK BRIDGE and others.
Only \$4.95.



On any Wednesday night in the late 20's and early 40's, when radio was king, the lights would be on in my house and the radio tuned to a program called "LIGHTS OUT," directed by Jack O'Keefe, whose talent scored the hits out of America with this blood-chilling series. Here is a sampler of this pioneer of horror that has never been matched. Only \$5.95.



CLASSIC TALES OF TERROR to make you shiver in your boots. Be prepared for macabre artifice when you return to these spine-tingling narratives penned by the master of the macabre Edgar Allan Poe. **MASQUE OF THE RED DEATH** and **THE PREMATURE BURIAL**, are among these best and most terrifying tales. (Only \$3.98)



A wild SPIKE JONES offbeat featuring DRACULA, VAMPIRA & THE MAD DOCTOR, is TEENAGE BRAIN SURGEON, MONSTER MOVIE BALL, FRANKENSTEIN'S LAMENT, MY OLD FLAME, plus others specially recorded to drive you mad with healthy laughter. Long Play Album... Only \$4.98.



Features themes & sound effects from the following motion pictures: *Moon of Fools* • *Warrior of Dracula* • *Son of Dracula* • *Creature From the Black Lagoon* • *Revenge of the Creature* • *This Island Earth* • *The Moth People* • *The Creature Walks Among Us* • *The Deadly Mantis* • *It Came From Outer Space* • *Tentacles* • *The Incredible Shrinking Man* • \$4.75



DINOSAURSI A dramatic version of Sir Arthur Conan Doyle's **THE LOST WORLD** featuring **EASILY BATHONE** as Professor Challenger. The amazing story of the Challenger expedition. . . The discovery of living Prehistoric Animals! Only \$1.98.



KING KONG, the fantastic adventures adapted from the original Motion Picture New Classic featuring the most famous ape of all time as he menaces New York City from the top of the Empire State Building! A great Collectors Item! Only \$1.99.



An LP recording of the original famous Green Weller broadcast focused mass hysteria throughout New York and New Jersey. People abandoned their homes—all roads were jammed, and never before had people become so suddenly disturbed as they did on this night. The original broadcast took place on the evening of October 30, 1938. A rare collector's item. Only \$5.98.

PLEASE RUSH ME THE FOLLOWING
LONG PLAYING ALBUMS:

- ☐ FAMOUS MONSTERS SPEAK; \$1.98 plus 25¢ for postage & handling.
- ☐ TALES OF MYSTERY & IMAGINATION; \$1.98 plus 25¢ for postage & handling.
- ☐ NIGHTMARE; \$1.98 plus 25¢ for postage & handling.
- ☐ FLASH GORDON; \$1.98 plus 25¢ for postage & handling.
- ☐ MONSTER; \$1.98 plus 25¢ for postage & handling.
- ☐ THE HOUSE OF FRIGHT; \$1.98 plus 25¢ for postage & handling.

- ☐ DINOSAUR \$1.99 plus 35¢ for postage & handling.
- ☐ DROP DEAD, \$3.96 plus 35¢ for postage & handling.
- ☐ TERROR, \$1.18 plus 35¢ for postage & handling.
- ☐ SKEE JONES ON HI-FI, \$4.98 plus 35¢ for postage & handling.
- ☐ SLEEP NO MORE, \$4.99 plus 35¢ for postage & handling.
- ☐ THEMES FROM HORROR MOVIES, 14.75 plus 35¢ for postage & handling.
- ☐ THE MONSTER, \$3.98 plus 35¢ for postage & handling.
- ☐ KING KONG, \$1.99 plus 35¢ for postage & handling.

CAPTAIN COMPANY,
P.O. Box 3787 Grand Central Station
New York, New York 10017

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP CODE NO. _____

ALL TIME BEST SELLERS IN PAPERBACKS

SCI-FI! MONSTERS! BEASTS! ADVENTURE!

The FIRST MEN in

the MOON



A fantastic tale of 2 men as the first flight to the moon! The voyage, landing, and exploration of the Moon in vivid detail. You are there — as they discover an unknown civilization. No. 2126 — 60¢

AROUND the WORLD in

80 DAYS



The adventures of P. Fogg, Esq. and his French valet, as they travel around the world in a race against time. Full of great suspense, action and drama of world's most famous places. No. 2127 — 60¢

20,000 LEAGUES UNDER

THE SEA



THE SEA

Jules Verne creates the fabulous submarine Nautilus, in his prediction of life beneath the sea. Captain Nemo takes you on a strange voyage into the vast watery unknown. No. 2128 — 60¢

A JOURNEY to the

CENTER of the EARTH



An ancient parchment with a secret message leads to the discovery of the entrance to the center of the world. A bizarre world never before traveled by man. No. 2132 — 60¢

GHOST STORIES



Do tales of the supernatural make your spine tingle? Do you believe there really are ghosts, or demons or other eerie creatures? There are! Read about them here. No. 2135 — 90¢

MASTER of the WORLD



An unknown inventor gives power to all the world's governments that his marvelous machines can now control the entire world. Three brave men set out to find and capture him. No. 2133 — 60¢

GREAT GHOST STORIES



Thirteen of the most chilling terrifying tales of horror ever written. Each by a writer with great ability to describe the supernatural! Blood tingling! No. 2134 — 60¢

ROUND THE MOON



This history making space journey described in the prospectively scientific style of Jules Verne. He gives us a detailed futuristic view of space travel as never before seen. No. 2136 — 60¢

THE TIME MACHINE



How would you like to climb into a machine, press a button, and be zoomed into the future, or back into the past? It happens in this book! No. 2138 — 60¢

THE THING from OUTER



Remember this great movie with James A. Harrison as 'The Thing'! Here it is — in 125 pages! Fascinating! No. 2139 — 60¢

THE ISLAND OF



Rescued from the sea and brought to a small out-of-the-island, Edward Prendick discovers the terrifying creatures of the island. Real frightening! No. 2131 — 60¢

THE DUNWICH HORROR



Read if you dare these frightening world of nightmares, where that scratching in the wall, that suffocation of the heart, that scream from the things take on form and shape! No. 2155 — 75¢

LAND of the GIANTS #1



The giants was six foot high and insects the size of dogs. Men and women were 70-foot giants! Read on the exciting TV Series. No. 2150 — 60¢

LAND of the GIANTS #2



Based on the popular TV series! A tropical paradise turns out to be a terror-racked hell with man-eating insects and terrifying giant natives. No. 2151 — 60¢

MORE GHOST STORIES



Spooks, demons and other creatures of plantae-spirits here over each eerie page of this new, spine tingling collection! Full of supernatural mystery that will both thrill and scare you! No. 2152 — 60¢

THE FOOD of the GODS



Stirs the imagination! What starts off as an experiment upon gels ends of hand creating gigantic men, insects and monsters in a world which had no place for them! No. 2153 — 60¢

In the DAYS of

THE COMET



To speak to chaos! Something has happened to human beings all over the world. Makes you wonder and ask yourself, "What if it really happened to you?" No. 2154 — 60¢

HAUNTINGS and

HORRORS



Ten weird terror-stricken tales. If you like human stories, it's just the blood in your veins to rise water. Only the brave and the young dare this one! No. 2155 — 60¢

THE COLOUR OUT OF

SPACE



Seven of Lovecraft's masterpieces of horror! Widely acclaimed as unparalleled even the great Poe. Full of ancient evils biding their time to break loose again into your world and others. No. 2162 — 75¢

NIGHT of the VAMPIRE



The eerie call echoed across the endless miles and down through the years to bring them back to Sancerre! A land where the moon grows green and bats scream in the wind! Scary! No. 2134 — 60¢

NEW! 8mm HOME MOVIE HORROR SHOCKERS ON FILM!

Own these fabulous terror thrillers for your very own. Now the same films that you read about in the pages of FAMOUS MONSTERS can come alive on your home screen. You can run them again and again for the thrill of your life. True weird classics, these productions represent the work of leading Hollywood producers, directors and casts. All films are approx. 200 feet in length, which is one COMPLETE reel. On standard 8mm home projectors each film is 15 FULL minutes of sinister cinema.



SON OF KONG
It picks up where KONG left off. Saurus with Curly Deans to still slink, see what new horrors are in store for him.
\$6.95



THE THING
A GROUP OF GUYS... it's a horror movie...
One of the great SF Classics. Is it Aliens? Minors? or Vegetable? James Arness plays "The Thing".
\$6.95

Bela Lugosi in MY SON THE VAMPIRE

This film was originally titled "Old Mother Riley Meets The Vampire". It was never distributed in the US. A real treat for Lugosi fans.
\$6.95



The HUNCHBACK

of Notre Dame
Charles Laughton is his unforgettable performance as Quasimodo, the deformed bell ringer of Notre Dame. Supporting in such great stars as Miriam O'Hara and Thomas Mitchell.
\$6.95



Swamping out of the sky on a campaign of destruction



BAT MEN OF AFRICA
After many breath-taking encounters with lions, savages, and Bat Men, Clyde Beatty and friends survive the terrifying earthquake that devastates the lost African city of Joba.
\$6.95



the MYSTERIOUS DR. SATAN

A treat for all fans of Republic serials. Fast moving drama. 200 feet reel!
\$6.95
400 foot reel
\$10.95

HUMAN MONSTER

Bela Lugosi stars in this great Edgar Wallace thriller. Two reels (400 foot of film.)
\$11.95



Mighty JOE YOUNG

Another triumph from the father of KONG-Willis O'Brien. See the fantastic battle between Mighty Joe Young and the lions.
\$6.95



THE INVISIBLE GHOST...
Bela Lugosi in a thriller
\$5.95

FRANKENSTEIN'S DAUGHTER... horror beyond belief!
\$5.95

THE VAMPIRE BAT... with Fay Wray, Lionel Atwell, and Melvin Douglas
\$5.95

HIGHLIGHTS OF HORROR... scenes from PHANTOM OF THE OPERA, HUNCHBACK OF NOTRE DAME AND THE CAT AND THE CANNY
\$5.95

SHE-MONSTER OF THE NIGHT... terror in the shadows
\$5.95

THE CHAMBER OF HORRORS... with Lili Palmer and Leslie Banks
\$5.95

TERROR OF DRACULA NOSFERATU... The original Dracula. 400 feet of film (2 reels)
\$10.95

MISSILE TO THE MOON... earthmen on the moon
\$5.95

MIDNIGHT AT THE WAX MUSEUM... chills and suspense
\$5.95

- ☐ THE INVISIBLE GHOST (\$5.95)
- ☐ HIGHLIGHTS OF HORROR (\$5.95)
- ☐ TERROR OF DRACULA (\$10.95)
- ☐ FRANKENSTEIN'S DAUGHTER (\$5.95)
- ☐ SHE-MONSTER OF THE NIGHT (\$5.95)
- ☐ MISSILE TO THE MOON (\$5.95)
- ☐ THE VAMPIRE BAT (\$5.95)
- ☐ THE CHAMBER OF HORRORS (\$5.95)
- ☐ MIDNIGHT AT THE WAX MUSEUM (\$5.95)

- ☐ SON OF KONG (\$5.95)
- ☐ MY SON THE VAMPIRE (\$6.95)
- ☐ THE HUNCHBACK OF NOTRE DAME (\$6.95)
- ☐ BAT MEN OF AFRICA (\$6.95)
- ☐ THE MYSTERIOUS DR. SATAN (\$6.95)
- ☐ THE MYSTERIOUS DR. SATAN (\$10.95)
- ☐ THE THING (\$6.95)
- ☐ HUMAN MONSTER (\$11.95)
- ☐ MIGHTY JOE YOUNG (\$6.95)

Captain COMPANY,
P.O. Box 5847, Grand Central Station
New York, New York 10017

Please rush me the films indicated for which I enclose \$..... plus 35c postage & handling for each film checked.

NAME.....
ADDRESS.....
CITY.....
STATE..... ZIP CODE.....



Collector's Edition #1



Second Great Issue #2



Thrilling Issue #3



Fantastic Issue #4



Shocking Issue #6



Scoring Issue #7



Jolting Issue #8



Numbing Issue #9



Haunting Issue #11



Trenching Issue #12



Trenching Issue #13



Fearful Issue #14



Bleating Issue #16



Shivering Issue #17



Incredible Issue #18



Creepy Yearbook



Finnish issue #5



Thrilling issue #27



Screaming issue #26



1968 Yearbook



Tingling issue #12



Wild issue #20



Screaming issue #21



Thrilling issue #22



Fantastic issue #18



Fantastic issue #23



Incredible issue #24



Spooky issue #25



Thrilling issue #19

...MAIL THIS COUPON NOW FOR SUBSCRIPTIONS OR BACK ISSUES OF CREEPY!

- Enclosed is payment for:
- ☐ Collector's Edition #1 (\$2.99)
 - ☐ Second Great Issue #2 (\$1)
 - ☐ Thrilling issue #3 (\$1)
 - ☐ Fantastic issue #4 (\$1)
 - ☐ Finnish issue #5 (\$1)
 - ☐ Shocking issue #6 (\$1)
 - ☐ Screaming issue #7 (\$1)
 - ☐ Jolting issue #8 (\$1)
 - ☐ Numbering issue #9 (\$1)
 - ☐ Tingling issue #10 (\$1)
 - ☐ Haunting issue #11 (85c)
 - ☐ Trembling issue #12 (85c)
 - ☐ Thrilling issue #13 (85c)
 - ☐ Fearful issue #14 (75c)
 - ☐ Fabulous issue #15 (75c)
 - ☐ Bleeding issue #16 (75c)
 - ☐ Shivering issue #17 (75c)
 - ☐ Incredible issue #18 (75c)
 - ☐ First Yearbook (\$1)
 - ☐ Thrilling issue #19 (75c)
 - ☐ Wild issue #20 (75c)
 - ☐ Screaming issue #21 (75c)
 - ☐ Thrilling issue #22 (75c)

CREEPY BACK ISSUE DEPT.
Box #5987 Grand Central Station
New York, N.Y. 10017

- ☐ I enclose \$..... for back issues.
☐ I enclose \$3.00 for a 1-year subscription, giving me a full 6 issues of future CREEPY Magazines!

NAME

ADDRESS

CITY

STATE ZIP CODE

- ☐ Fantastic issue #23 (65c)
- ☐ Incredible issue #24 (65c)
- ☐ Spooky issue #25 (65c)
- ☐ 1968 Yearbook (\$1)
- ☐ Screaming issue #26 (70c)
- ☐ Thrilling issue #27 (70c)

All Copies Mailed
in a Sturdy Envelope
for Protection

EERIE PIN-UPS FOR SALE!

GIANT LIFE SIZE FRANKENSTEIN PIN-UP

DRAWN BY

Jack Davis



6 FEET TALL!

Never anything like it before! A gigantic, unbelievable drawing of the FRANKENSTEIN MONSTER, over 6 feet tall—by America's greatest comic-book artist JACK DAVIS. This is the most striking thing you ever saw! A masterpiece of reproduction that will startle anyone who takes it. The FRANKENSTEIN PIN-UP will supply 100 hours of laughs and thrills. Have your picture taken alongside your favorite ghoul, scratch-laps it to the mode of your business or den door, put it between someone's bed sheets, or just pin it on the wall. A million dollars worth of value for a few, low price! Order your's now—supply limited.

A FULL 6 FEET—ONLY \$2.00

If you love GIANT SUPER PIN-UPS, send for these great goodies! The Frankenstein Poster (left) is a full 6 feet tall, for only \$2. All the rest of the posters on this page are 3½ feet by 2½ feet, for only \$1 each. All posters printed on heavy paper—perfect for any wall in your house!



KING KONG



BORIS KARLOFF



THE HULK



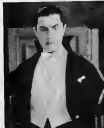
SPIDERMAN



LEONARD NIMOY (STAR TREK)



WEREWOLF



DRACULA (LUGOSI)



BRIGITTE BARDOT



STEVE MCQUEEN STAR THE BLOB

GIANT SUPER PIN-UPS: Please send me the super-giant pin-up poster indicated below. (The Frankenstein Poster is \$2.00 plus 39¢ postage and handling. All other posters are \$1.00 plus 39¢ postage and handling for each poster.)

Name.....

Address.....

City.....

State.....

Zip Code.....

Mail this coupon to:
Captain Company,
P.O. Box 9567
Grand Central Station,
New York, N.Y. 10017

Pin-ups.....



NO. 1—COLLECTOR'S EDITION



NO. 2—THE MUNSTERS



NO. 3—THE SHE CREATURE



NO. 4—LETTER TO LEE



NO. 5—KARLOFF'S NEWEST

USE THIS COUPON
TO GET VALUABLE
BACK ISSUES OF

**MONSTER
WORLD**



NO. 6—HOLIDAY ISSUE



NO. 7—FRANKENSTEIN'S SON



NO. 9—THE ADDAMS FAMILY



No. 8—Doctor "X"



NO. 10—SUPER HEROES

MONSTER WORLD
BACK ISSUES DEPT.
P.O. Box 5987 Grand Central Station
New York, New York 10017

All Copies Mailed
in a Sturdy Envelope
for Protection

- ☐ Rush me the #1 COLLECTOR'S EDITION. Enclosed is \$2.00
☐ Rush me Issue #2 of MONSTER WORLD. Enclosed is \$1.00
☐ Rush me the Great She Creature Issue #3. Enclosed is \$1.00
☐ Rush me the Great Chris Lee Issue #4. Enclosed is \$1.00
☐ Rush me the Great Karloff Issue #5. Enclosed is \$1.00
☐ Rush me the Great Cool Xmas Issue #6. Enclosed is 75c
☐ Rush me the Great Filmback Issue #7. Enclosed is 75c
☐ Rush me the Great Dr. X Issue #8. Enclosed is 75c
☐ Rush me the Great Addams Family Issue #9. Enclosed is 75c
☐ Rush me the Great Super-Heroes Issue #10. Enclosed is 75c

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP CODE _____

AT LAST! OWN THIS RARE SET OF PRINCE VALIANT ADVENTURE PICTURE BOOKS!

**HARD-COVER BOOKS
LARGE 7" x 10" SIZE
128 EXCITING PAGES.**

Here is your once in a lifetime opportunity to own this fascinating set of original, authentic adventure books. You'll thrill to the daring exploits of Prince Valiant, popular comics hero!

**Every Page Fully
ILLUSTRATED
By The Great
HAL FOSTER**

Follow Prince Valiant, Knight of King Arthur's Round Table as he wields the mighty Singing Sword for justice everywhere. Follow him in his travels as he seeks out tyrants, thieves and marauding armies, engaging them in heroic battles.

**QUALITY MADE BOOKS
TO LAST A LIFETIME**



From Book #5—"PRINCE VALIANT AND THE GOLDEN PRINCESS" No. 2733

\$3.95



From Book #1—"PRINCE VALIANT IN THE DAYS OF KING ARTHUR"

The youthful prince at the famous round-table.
No. 2729 \$3.95



From Book #2—"PRINCE VALIANT FIGHTS ATILIA THE HUN"

In gallant battle against barbaric plundering hordes.
No. 2730 \$3.95



From Book #3—"PRINCE VALIANT ON THE INLAND SEA"

Expedition across the gleaming expanse of the mysterious inland sea.
No. 2731 \$3.95



From Book #4—"PRINCE VALIANT'S PERILOUS VOYAGE"

Golden treasures lure him to harrowing adventures in the jungles of darkest Africa.
No. 2732 \$3.95



From Book #6—"PRINCE VALIANT IN THE NEW WORLD"

Crosses the sea, to the new world before the days of Columbus.
No. 2734 \$3.95



From Book #7—"PRINCE VALIANT AND THE THREE CHALLENGES"

The Great Prince faces a ruthless king, black magic and a horde of savages!
No. 2735 \$3.95

SPECIAL OFFER: ORDER 6 BOOKS & GET BOOK #7 FREE!

ADD 35¢ POSTAGE AND HANDLING FOR EACH BOOK, AND MAIL TO:

CAPTAIN COMPANY

P.O. BOX 5987, GRAND CENTRAL STATION, NEW YORK, N.Y. 10017

U.S. ORDERS ONLY
NO C.O.D.'S